A SHORT HISTORY

OF

Sanskrit Literature

WITH

APPENDICES DESCRIPTIVE OF THE INTERPRETATION OF THE VEDAS AND RELIGIOUS SECTS

SECOND EDITION

(Revised and Enlarged)

By

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PREFACE

The present volume is an attempt to meet the wants of the readers of the history of Sanskrit literature, so far as this is feasible under existing circumstances. It is intended to form an introduction to Sanskrit literature, which is so vast in quantity and which embraces all departments of human knowledge with the possible exception of history in its modern sense. The Indian mind seems to have always been naturally careless of noting and recording those facts and occurrences that constitute history, and thus great uncertainty prevails in the chronology of historical literature. The great mass of Sanskrit literature is in metre, even works on science and law having a poetical form. Most of it was written after the language had ceased to be spoken in the fullest sense.

The Vedas are the oldest literary monuments, by far the oldest of which the Indo-European family can boast. They are looked upon as the source of all the *Śāstras* or sacred lore of the Hindus. The *Purāṇas* form another important department of the religious literature, but are very much later than the Vedas. It is pretty certain that epic compositisons existed in Vedic times, and truly some of the Vedic hymns themselves may be called epic in the broad sense of the term ; the Rāmāyaṇa and the Mahābhārata are certainly post-Vedic. The Hindus are perhaps the only people of the East among whom dramatic poetry had sprung up as a native growth ; but it did not arise among them from the lyric, as it did among the Greeks, but directly from their epic poetry.

The Sanskrit poetic tales and fables have exercised a most important influence on the whole literature of the East, and even on that of the Western middle ages.

The scientific literature of India is likewise large. The first place is due to the grammatical works, which are very thorough. Indian grammarians having carried phonetic and etymological analysis farther than it has been carried except by modern European science. In philosophy, too the Hindus have produced some remarkable works, the beginnings of philosophical speculation going back to a very high antiquity. The history of Sanskrit literature is yet to be written. My humble endeavour has been in this small volume to bring out the nucleus of its history. The difficulties of beginners are manifold ; to smooth their path a little and to show them the way to study the history of Sanskrit literature no pains have been spared.

It will perhaps not be amiss to remind Western scholars who are sometimes apt to judge us harshly, of Gœthe's saying :—*Fines Schicht Sich nicht fur alle* ! what is best for the West need not be so for the East, and even the ideally best may need considerable modifications to meet existing circumstances.

For want of revision some of its defects could not have been mended. If the students for whom it is intended accord favourable reception to the present work and if the work can commend itself as a practical aid to them it is hoped that the whole book will be entirely recast in the next edition.

My thanks are due to my friends and colleagues for their valuable suggestions and corrections while the book was going through the press and specially to Pandit Amūlya Charan Vidyābhūṣaṇa for his reading the book through the press, lending to me some rare books, revising the manuscripts and helping me in various other ways. Above all, my heartfelt gratitude is due to the authors of the following books

which were mainly consulted during the preparation of the work.

History of Sanskrit Literature—A. A. Macdonell. Vedic Mythology—A. A. Macdonell. History of Sanskrit Literature—Weber. A Hand Book of Sanskrit Literature—G. Small. Asiatic Researches—Vols. XV. XVI. Philosophy of Vedanta—Priya Nath Sen. A Comprehensive History of the Religion of the Hindus—Dhirendra Nath Pal. Ancient and Modern History of India—R. C. Datta. Ancient History of India—Max Müller. Buddhist India—Rhys. Davids. History of Vedic Literature—T. N. Bhattacharya. Religion of the Veda—Bloomfield. The Vedas. The Viṣṇu, Vāyu and Bhāgavata Purāṇas.—&c. &c.

पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते।

Calcutta. ओंशान्तिः ओंशान्तिः ओंशान्तिः।

1. 9. 19. THE AUTHOR.

PREFACE TO THE SECOND EDITION

The book has been thoroughly revised. Some portions have been rewritten and many new things have been introduced. To speak the truth it is a new work. Though the present book has attained more than double of its former volume, yet in consideration of the present economic depression of the country the price of the book has been raised only nominally.

In preparing this edition I have consulted specially the works of Messrs Winternitz, Kieth, Weber K. M. Banerjee, R. L. Mitra, J. C. Bhaumic and others, besides many original works. My thanks are due to these authors. Besides, I am greatly indebted to my friend and colleague Prof. J. M. Ghosh, M A. for his valuable suggestions, correction of manuscripts and reading the entire book while going through the press. My thanks are also due to my colleague Sj. P. K. Mukherjee, M. A. P. R. S. for his kindly preparing the Index. My thankfulness is none the less to Anantabandhu Das B.A. who has helped me in various ways in the preparation of the book.

I shall deem my labour amply rewarded if the students for whom it is chiefly intended, derive even the slightest help from its perusal. I shall ever remain grateful to those generous readers who would kindly point out to me the errors and defects which have crept into the work and offer kind suggestions for its future improvement.

Calcutta — AUTHOR

30th. Aug. 1936.

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INTRODUCTION

The oldest as well as the most monumental work of the Aryan race is the Veda. This work has a twofold interest. It reveals not only the history of the Indians, but of the whole human race. In times out of mind, when most peoples of the world were steeped in the darkness of ignorance, the serene light of Vedic civilisation shone bright in the orient. But the Veda is not only the history of the ancient world, but also it is a compendium and digest of all branches of knowledge. We get in it a vivid and systematic account of the growth and development of religion, society and politics.

The Veda—its antiquity and scope.

Most Hindus believe that the hymns of the Veda were revealed at different times to different groups of Brāhmaṇas of great intellectual and imaginative power. These hymns, when collected and arranged, took the shape of Saṃhitā. In course of time, when the Veda became of huge size, unwieldy and difficult to master, there arose the necessity of dividing and arranging it in a compendious form. The priests

Vedic Saṃhitā.

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Vedic Saṃhitā.

Divisions of the Veda.

engaged by yajamānas to perform their sacrificial rites divided the veda amongst themselves and took charge of the different portions dealing with different ceremonials, which, by degrees, grew massive and multifrom. It is held that the whole mass was subsequently divided into four parts in which form it is found at present and since then the four parts have come to be known as the *Ṛk*, *Yajuḥ*, *Sāma* and *Atharva* vedas. Accounts of this division are given in the *Vāyu*, *Viṣṇu*, *Bhāgavata* and other Purāṇas.[1]

द्वापरे तु पुरावृत्ते मनोः स्वायम्भुवेऽन्तरे ।
ब्रह्मा मनुमुवाचेदं वेदं व्यस्य (तद्वदिष्ये) महामते ।
एवमुक्तस्तथेत्युक्त्वा मनुर्लोकहिते रतः ।
वेदमेकं चतुष्पादं चतुर्धा व्यभजत् प्रभुः ।
अस्मिन् युगे कृतो व्यासः पाराशर्य्यः परन्तपः ।
ब्रह्मणा चोदितः सोऽस्मिन् वेदं व्यस्तुं प्रचक्रमे ॥
वायु ६०।२, ८, ११, १२ ।

ततोऽत्र मत्सुतोव्यासोऽष्टाविंशतिमेऽन्तरे ।
वेदमेकं चतुष्पादं चतुर्धा व्यभजत् प्रभुः ॥ विष्णु ३।४।२
एक आसीद् यजुर्वेदस्तं चतुर्धा व्यकल्पयत् ।
चतुर्होत्रमभूद्यस्मिं स्तेनयज्ञमथाकरोत् ॥ विष्णु ३।४।११
सोयमेको महावेदतरुस्तेन पृथक् कृतः ।
चतुर्धा तु ततो जातं वेदपादपकाननम् ॥ विष्णु ३।४।१५
द्वापरे समनुप्राप्ते तृतीययुगपर्य्यये
जातः पराशरात् योगी वासव्यान् कलया हरेः ।

The orthodox view is that previous to the present division, in former time also the Veda was similarly divided by different Vyāsas at different times and finally by Kṛṣṇa Dvaipāyana Vyāsa after the end of last Dvāpara yuga (28th Dvāpara yuga of the seventh manvantara).[1] The Mahābhārata also supports this view and holds that it was Kṛṣṇa Dvaipāyana Vyāsa who divided and arranged the undivided Veda into its four usual parts and hence his name Vyāsa[2]. Mahīdhara, too, in his comment on the *Śukla Yajurveda* has taken this Paurāṇic account to be true.[3]

Orthodox view of Vedic division.

Evidence of literature.

चातुर्होत्रं कर्म्मशुद्धं प्रजानां वीक्ष्य वैदिकम् ।
व्यदधात् यज्ञसन्तत्यै वेदमेकं चतुर्विधम् ।
ऋग्यजुःसामार्थवाख्याः वेदाश्चत्वारउद्धृता ॥
भागवत १।४, १४, १६—२०।

पराशरात् सत्यवत्यामंशांशकलया विभुः ।
अवतीर्णो महाभागोवेदं चक्रे चतुर्विधम् ॥
ऋग्थयजुःसाम्ना राशा वर्गशः ।
ततस्तः संहिताश्चक्रे मन्त्रैर्मणिगणा इव ॥ भागवत १२।६।४६-५० ।

1 See "Division of the Veda by Vyasas"

2 विव्यासैकं चतुर्धा यो वेदं वेदविदां वरः । महा १।६०।५।]

3 तत्रादौ ब्रह्मपरम्परया प्राप्तं वेदं वेदव्यासो मन्दमतीन् मनुष्यान् विचिन्त्य तत्कृपया चतुर्धा व्यस्य ऋग्यजुःसामार्थवाख्यांश्चतुरोवेदान् पैल-वैशम्पायन-जैमिनि-सुमन्तुभ्यः क्रमादुपदिदेश । ते च स्वशिष्येभ्यः ; एवं परम्परया सहस्रशाखो वेदो जातः ।

The origin of the Vedas according to Saṃhitā and other texts.

The Ṛgveda itself gives an account of the origin of the three Vedas—*Ṛk*, *Yajuḥ*, and *Sāma*—in the celebrated Puruṣa Sūkta (X. 90. 9), which runs thus—From that Great God, revered and worshipped by all, sprang the *Ṛks* and *Sāmans*, from Him came *Chandas* and *Yajuḥ* originated from Him[1]. Having seen सामानि and छन्दांसि in the same verse Sāyaṇācārya has taken the latter as Vedic metres. But I think this verse has no connection with metre, it simply speaks of the origin of the Vedas. छन्दांसि here is Sāma Veda, while सामानि refers to the verses of the Ṛgveda that may be put to tune. This is corroborated by the following facts. There are, as we find in the Ṛk, three finite verbs each being connected with a particular Veda. That here and there in the Ṛgveda there are verses speaking of Sāmans[2]. Certain it is that these do not refer to the Sāma Veda, as I have stated above, but to the verses that were sung by the Udgātā. This Ṛk corroborates also the idea of the unity of the Veda. But unfortunately the word साम led Mr. Weber and some other scholars to jump to the conclusion that the Sāma Veda was prior to the Ṛgveda as

Sāma and Chandaḥ.

[1] तस्माद् यज्ञात् सर्व्वहुतः ऋचः सामानि जज्ञिरे।
छन्दांसि जज्ञिरे तस्माद् यजुस्तस्मादजायत ॥ R.V. १०।९०।९।

[2] Ṛgveda 2. 43. 1-2; 5. 44. 14-15; 8. 38. 10; 10. 85. 6. 11, etc.

the latter is quoted by the former. The text of the *Chāndogyopaniṣad* runs thus—Ṛk from Agni, Yajuh from Vāyu and Sāma from Sūrya. Of the three *Vyāhṛtis Bhuh* from the Ṛks, *Bhubah* from the *Yajūh* and and *Svar* from the Sāma[1]. Manu also corroborates the text of the Chāndogyopaniṣad in the first Chapter of his Samhitā[2]. This passage and a few other similar passages in the Upaniṣads and Purāṇas have made some scholars think that the *Atharvaveda* originated long after the other three Vedas, nay, they have gone further and held that the fourth Veda, because of its new subject matter, such as, अभिचारक्रिया etc., was not recognised at first as a Veda. According to them the 'crafty' Brāhmaṇas added a few hymns necessary for sacrifices and thus raised it to the status of the Vedas. This view is entirely untenable as the name of the *Atharva Veda* is found in many of the authoritative Upaniṣads[3]. The name of the sage Atharvā

Atharva Veda and its relation with other Vedas.

[1] अग्नेः ऋचो वायोर्यजूंसि सामान्यादित्यात् ... भूरिति ऋग्भ्यः भुवरिति यजुर्भ्यः स्वरिति सामभ्यः। छान्दोग्य ४।१७।२-३।

[2] अग्निवायुरविभ्यस्तु त्रयं ब्रह्म सनातनम्।
दुदोह यज्ञसिद्ध्यर्थमृग्यजुःसामलक्षणम्॥ १।२३।

[3] अस्य महतो भूतस्य निःश्वसितमेतत् ऋग्वेदो यजुर्वेदः सामवेदोऽथर्वाङ्गिरसः—बृहदारण्यक २।४।१० and also ४।१।२; ४।५।११।

as well as of priests called Atharvā or Brahmā is found in the very body of the Vedas. It was this old sage who first performed sacrificial rites and produced fire[1]. But we must try to find out why the name of Atharva Veda is excluded from the term त्रयी or the *Three*, which was the comprehensive name of the Vedas. It is still a matter of altercation as to its meaning. Some take it to mean the three Vedas—the Ṛk, the Yajuh and the Sāma, while others offer various explanations of the term. The hymns of the Vedas show clearly that sacrificial ceremonials had attained to their perfection during the Vedic ages. They also point out that the four Vedas—Ṛk, Yajuh, Sāma and Atharvā—have each a principal priest, the Hotā, Adhvaryu, Udgātā and Brahmā. Of these four priests the Hotā has to recite the incantations of the

The word त्रयी- its explanation.

Principal priests of the Vedas.

स होवाच ऋग्वेदं भगवोऽध्येमि यजुर्व्वेदं सामवेदमाथर्वणं चतुर्थम्
...छान्दोग्य-७।१।२ and also ३।४।१ ; ४।१६।२ ; ७।७।१ ।

तत्रापरा ऋग्वेदो यजुर्व्वेदः सामवेदोऽथर्ववेदः—मुण्डक १।१।५

यजुर्ऋक् सामादेशोऽथर्वाङ्गिरसः...तैत्तिरीयब्रह्मानन्दवल्ली दशमोऽनुवाकः ।

यामथर्व्वामनुष्पिता दध्यङ् धियमतन्वत—Ṛgveda, 1. 80. 16.

यज्ञै रथर्वा प्रथम पथस्तते—Ṛgveda 1. 83. 5.

त्वामग्ने पुष्करा दध्यथर्वा निरमन्थत—Sāmveda 1. 1. 1. 9

In this connection see also Vājasaneyī samhitā 5. 16. 14 ; 10. 21. 5. etc.

Ṛgveda ; the Adhvaryu to perform rites in accordance with the formula of the Yajurveda ; the Udgātā to chant Sāmans ; but Brahmā, the priest of the Atharva-Veda, has got for his duty to observe and examine the procedures of other priests and to remove their errors and shortcomings. And thus we find that he was required to be versed in all the three Vedas[1]. It is clear from this that in respect of sacrifice the Atharvaveda has no separate existence of its own but is a sort of auxiliary to the other three Vedas. This fact according to many celebrated Vedic scholars accounts for its exclusion from the group of the Vedas collectively designated as Trayī. In the opinion of some the undivided Veda was a mixture or combination of three distinct elements—poetry, prose and songs and hence the name *Trayī*. In the opinion of others again the Vedas go by the name of *Trayī* inasmuch as they contain the three great principles or ideals of human life—action, worship and knowledge.

Functions of different priests.

[1] ऋग्वेदेन होता करोति सामवेदेनोद्गाता यजुर्वेदेनाध्वर्युः सर्व्वैर्ब्रह्मा। यद् ऋचैवहोत्रं क्रियते यजुषाध्वर्य्यवं साम्नोद्गीथं व्यारब्धात्रयीविद्याभवति। अथ केन ब्रह्मत्वं क्रियते इति त्रय्याविद्ययेतिब्रूयात्। ऐतरेयब्राह्मण ५।३३।

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तत्रापरा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः—मुण्डक १।१।५

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Age of the Veda

It would be at best idle speculation to try to establish the age of the Vedic hymns. Though the researches of the last fifty years have thrown a flood of light on the misty far-off dawn of Vedic civilisation, the light is but a faint gleam and the cloud of doubt still lingers upon the vexed question of its chronology. Weber rightly says in his History of Indian Literature that to seek for an exact date is fruitless labour[1]. In his Gifford Lectures on Physical Religion (1890), Prof. Max Müller (who formerly held that the date of the Saṃhita or chandah period was about 1200 to 1000 B.C.) says, "We cannot hope to find the date when the earliest Vedic hymns began to be composed. Whether they were composed 1000 or 1500 or 2000 or 2500 B.C. no power on earth will ever determine."

Weber's view.

Maxmüller's view.

According to orthodox view the hymns of the Vedas are a direct revelation from God to the seers of old, and these seers

Ortho-dox view.

1 .....When we come to look for definite chronological dates, We must reconcile ourselves to the fact that any such research, as a general rule, would be absolutely fruitless.

Popular Edition 1914, pp 6-7.

acted only as the medium of communication but were in no sense the authors of the same[1]. The scholiast (सायणाचार्य्य) also salutes Siva at the outest of his commentary thus—I bow down to Maheśvara, the savent of learning, whose breath was the Vedas and from which proceeded the whole universe[2]. But from a comparative study of numerous passages in the Veda as well as some passages of the Nirukta and Anukramaṇī of the Ṛgveda there remains little doubt that the hymns of the Vedas were compsed by the sages at different periods of time[3]. Having examined these

Vedic hymns collected at different periods of time.

Veda-the revealed truth.

[1] ऋषयः मन्त्रद्रष्टारः नतु वेदस्य कर्त्तारः।
न कश्चित्तच वेदकर्त्ता वेदस्मर्त्ताचतुर्मुखः—पराशरसंहिता १।२०।
तेने ब्रह्महृदा य आदिकवये मुह्यन्ति यत् सूरयः। भागवत १।१।
वेदो हरेर्वाक् सावित्री वेदमाताप्रतिष्ठिता। कल्किपुराण २।३।
अजान् हवै पृश्नीं स्तपस्यमानान् ब्रह्मस्वयम्भ्वभ्यानर्षत्तृषयोऽभवन्निति-युगान्तेऽन्तर्हितान् वेदान् सेतिहासान्महर्षयः। लोभिरे तपसा पूव मनुज्ञातास्वयम्भुवा॥

[2] यस्य निःश्वसितं वेदाः यो वेदेभ्योऽखिलं जगत्।
निर्म्ममे तमहं बन्दे विद्यातीर्थं महेश्वरम्॥

[3] अग्निः पूर्व्येभि ऋषिभिरीड्योनूतनैरुत—Rg. Veda 1. 1. 2.
गोतमोहन्द्रनव्यमतक्षत् ब्रह्म—Rg. Veda 1. 62.13.1.1.2; 1. 27. 4 etc.
इयं गीर्मान्दार्य्यस्य—Rg. Veda 1. 166. 15.
ब्रह्माणि सप्तजे वशिष्ठः—Rg. Veda 7. 18. 8.

two conflicting statements it may be concluded that the truth underlying the hymn was revealed to the seers who then composed in their own way these verses and utilised them in some particular sacrifices. Among Indian scholars of modern times some echo the opinions of western scholars, while others say that the age of Vedic literature should, at least, go back to about two lacs of years[1]. The accepted opinion is that the hymns of the Vedas go back to about 3000 B.C., but some scholars are inclined rather to push back the date as B.C. 3500. Schroeder in his *'Indian Literature and Culture'* suggests that the superior limit may be a few centuries earlier than 1500 B.C., while Whitney, Grassmann, and Benfey provisionally assume 2000 B.C. as the starting point of Hindu literature.

Opinion of some Indian and European scholars.

ब्रह्माणि जनयन्त विप्राः—Rk. 7. 22. 9 etc.

यत्र ऋषयोऽन्धाः प्रथमाः पुराणाः—वाजसनेयीसंहिता १८।२५।

यत्काम ऋषिर्यस्यां देवतायां अर्थापत्यमिच्छन् स्तुतिं प्रयुङ्क्ते तत्दैवतः स मन्त्रोभवति—निरुक्त ८।१

यस्य वाक्यं स ऋषिः—सर्वानुक्रमणी ४।

अर्थेप्सवः ऋषयः देवताश्छन्दोभिरभ्यधावन्—ऋग्वेदानुक्रमणी ७।

[1] Amongest these scholars the names of Pandit Umeśa Chandra Vidyāratna and Prof. Avināśa Chandra Das may be mentioned.

The lower possible limit for this event Müller now places at about 1500 B.C., but this is not recognised by other scholars. Brunhofer more recently has suggested 2800 B.C. as the terminus; while the last writers on the subject Bāla Gangādhara Tilak and Prof. H. Jacobi claim to have discovered that the period from 6000 to 2500 B.C., represents the age of the composition of the Vedic verses. But their conclusions have been disputed by many orientalists.

Bālagangādhara Tilak and H. Jacobi on the age of the Veda.

Both Bāla Gangādhara Tilak and H. Jacobi started from astronomical datas found in Vedic literatures and came to the the above conclusion independent of each other. They say that at the time of the Brāhmaṇs the Kṛttikās coincided with the vernal equinox but in the Vedic limes it is found that vernal epuinox was on Mṛgaśirāh. From astronomical calculations it is found that the vernal equinox fell on the Pleiades about 2500 B.C. and on the Orion about 4500 B.C. From this Tilak concluded that the Vedic text and Brāhmaṇs were collected between 6000 and 2500 B.C. According to B. G. Tilak the oldest period in the Aryan civilization, which may be called the Aditi or the pre-Orion period, roughly extends from 6000 to 4000 B.C.. In this period "the *finished* hymns do not seem

Pre-Orion period.

to have been known and half-prose and half-poetical Nivids or sacrificial formulae (giving the principal names, epithets, and feats of the deity invoked) were probably in use.

Orion period.

The second period, called the Orion period rughly speaking extended from 4000 B.C. to 2500 B C. This was the most important period in the history of the Aryan civilization. In this period a good many Sūktas in the Ṛgveda were composed and several legends were either formed anew or developed from the older ones. The Greeks and the Parsis appear to have left their common home during the latter part of this period.

Kṛttika period.

The third or the Kṛttika period extends from 2500 B.C. to 1400 B.C. In this period the Taittirīya Saṃhitā and sevral other Brāhmaṇas were composed. The hymns of the Ṛgveda had already became antique and unintelligible and the Brahmavādins indulged in speculations.

Sūtra-period.

The fourth and the last period of the old Sanskrit literature extends from 1400 B.C. to 500 B.C. It was the period of Sūtras and philosophical systems. It is the real pre-Buddhistic period. (vide Orion pp. 206-8).

But H. Jacobi, in his own way, arrives at the conclusion that the Vedic texts were composed about 4500 B.C. and extended to 2500 B.C. He was confirmed by another astronomical consideration. It is found in the Gṛhya Sūtras that the bride and the bride-groom had to sit upon a bull's hide after reaching their new home till the stars were visible. The bride-groom had to point out the polar star (Dhruva) to the bride and ask her to be as strong as the star in conjugal fidelity. In 2780 B.C. the star *Dhruva* was near the pole. The wedding hymn of the Ṛgveda (X. 35) does not mention this custom. So Jacobi supposes this custom to be post-Vedic. Thus in his opinion the Ṛgvedic period lies before 2780 B.C.

H. Jacobi on the age of the Veda.

Mr. D. N. Mukhopaddhyāya in an article —The Hindu Nakshatras—has recently proved from astronomical datas that the first three Vedic strata extend respectively from 16000 to 14500 B.C.; from 14500 to 13000 B.C. and from 13000 to 11600 B.C. Besides, he has given two other strata covering the periods 11600—9600 B.C., and 9600—6600 B.C. respectively. The opinion of these oriental scholars has been criticized by European scholars but the argument advanced for the purpose are not at all satisfactory.

D. N. Mukhopadhyāya on the point.

Opinion of Kāmeswar Aiyar.

Lately B. V. Kāmeśvar Aiyar too has proved from astronomical datas that the Brāhmaṇs belong to a period of 2300 to 2000 B.C. and this corresponds to the date fixed by B. G. Tilak.

Winternitz.

Prof. Winternitz, on philological and historical grounds, believes that the date assumed by Tilak and Jacobi is nearer to the mark than that adopted by Maxmüller, Oldenberg, Macdonell and Keith.

Prof. Thibaut.

Prof. Thibaut versed in oriental astronomy has warned us against such astronomical calculations regarding the date of the Vedas or any antiquarian researches, as the old Hindu year began in any season and any bright star served the purpose of the star *Dhruva.*

Ketkar's view.

V. B. Ketkar says that it is found in the Taittirīya Brāhmaṇa (III. 4.1.5) that there was an eclipse when the Jupiter covered the Puṣyā star which occurred in 4660 B.C. and therefore the Ṛgvedic period must go before that time.

Paurāṇic view.

According to some scholars who base their calculations on the Purāṇas, the war of Kurukṣetra was faught in the year 1921 B.C. and the Vedas were divided and arranged before that time and hence the time of composition of the Vedic hymns does not

contradict the time given by H. Jacobi or B. G. Tilak.

The recent excavation of Mahendra-dvar (Mohenjo Daro) in Sind and the cuneiform inscriptions describing the civilisalion of Assyria, Babylonia, Sumeria and the valleys of the modern Tigris and Euphratis point to the same conclusion.

Mahenjo Daro.

The discoveries made by Hugo Wintiller in Boghazkoi in Asia Minor in 1907 throw some light on the Vedic age. It is seen in some clay tablets found there that contracts were concluded between the King of the Hittites (14th. Cen. B.C.) and the king of Mittani. Some Babylonian and native deities are invoked there as protectors of these contracts. Among which the name of Mi-ti-ra, U-ra-w-na, In-dar, Na-sa-a (t-ti-ia-a) n-na, corresponding to the Vedic gods Mitra, Varuṇa, Indra and Nāsatya are important. According to the historian Edward Meyer, this refers to the period when Indian and Iranian branches of Aryans formed but one people. But Oldernberg and Keith looked upon these names as those of an old Iranian people, closely related to the Vedic Indians. Leaving aside the conjetures of these two scholars it can boldly be said that the discovery is not very valuable as to the age of the Vedas.

Hugo Wintller.

It is admitted, on all hands, both by oriental and occidental scholars that the whole Vedic literature is pre-Buddhistic and hence existed before 600 B.C.

Antiquity of Vedic hymn from internal proofs.

The antiquity of Vedic hymns is also seen from internal evidence. The language of the hymn, their versification and accentuation differing greatly from those of Brāhmaṇs and classical literatures, are proofs of their antiquity. The geographical, social, political and economic conditions as reflected in the hymns of the Ṛgveda are quite different from those found in the Brāhmaṇs and in the Saṃhitās of the Yajurveda. This fact also establishes their antiquity.

External evidence.

The Vedic Concordance of M. Bloomfield and his Ṛgveda Repetitions make us belive that at the time when the bulk of the hymns were composed there existed already a great number of verses which were considred as a common property of all. The incidental references to some events in the hymns of of the Ṛgveda too point to the above conclusion. There was a great gap between these verses and those of the saṃhitā. Besides it is proved from Inscriptions that in the 3rd. century B.C. Southern India was already overrun by Aryan Indian ; but Southern India had a civilization of its own

which was in no way inferior to Aryan civilisation. The tale of Pururavāh and Urvasī in the Śatapatha Brāhmaṇa (VII. 13-18) and the glimpse of human sacrifice found in the legend of शुनःशेप are important documents for Indian civilisation. It can safely be concluded that centuries must have passed between the composition of the Ṛgvedic hymns and the Brāhmaṇs, Āraṇyakas and Upaniṣads. We reserve our opinion on the matter, and are content to say only that the hymns of the Vedas originated in the hoary age of antiquity.

General division of the Vedas.

Each Veda consists of two parts—the Mantra or Saṃhitā and the Brāhmaṇa or commentary,[1] explaining respectively the nature of धर्म्म and ब्रह्म[2]. The मन्त्र s are indicative of materials and deities ancillary to Vedic rites and rituals, while the Brāhmaṇs contain in them the विधि, अर्थवाद and वाक्योवाक्य. There are four sorts of विधि—उत्पत्ति, अधिकार, विनियोग and प्रयोग. The first explains the nature of the rite, the second speaks of the result that would follow, the third shows the relation which the rite bears to its parts and the fourth

Vidhi—its Kinds.

[1] मन्त्रब्राह्मणयोर्वेदनामधेयम्—आपस्तम्ब यज्ञपरिभाषा।

[2] From धर्म्म originated the Pūrva Mīmānsā and from ब्रह्म, the Uttara-Mīmānsā.

proves that all the above three converge to produce an undivided result. विधि is defined as one expressing things unknown (अज्ञातज्ञापको विधिः). अर्थवाद or eulogium either persuades a man to or dissuades him from his undertaking. This again is divided under three heads—गुणवाद, अनुवाद and भूतार्थवाद. गुणवाद prevails when a thing is contradicted by other evidences; अनुवाद only speaks of things established by other proofs and भूतार्थवाद comes in when there is neither agreement nor discord between the thing and the evidences.[1] वाकोवाक्य is sometimes called विधि as it expresses things unknown and sometimes भूतार्थवाद as it is self-evident truth without commendatory words. The earlier chapters of the Brāhmaṇs explain the mode of ceremonials and some passages of the Vedic texts; the middle chapters treat of ceremonies not included in the Brāhmaṇs; and the final chapters deal with theogonical thoughts and invocations to different deities. These are respectively known as Brāhmaṇ proper, Āraṇyaka and Upaniṣd. According to orthodox views all these are *Śruti* or *what is heard*.

Arthavāda—its kinds.

Vākovākya.

Arrangement of Brāhmaṇs

[1] विरोधे गुणवादः स्यादनुवादोऽवधारिते।
भूतार्थवादस्तद्ज्ञानादर्थवादस्त्रिधामतः॥

For the collection and printing of the manuscript of the Vedas we are indebted very largely to European scholars. It was through their untiring zeal and energy that the Vedas were saved from the devastation of white ants, and the collection of Vedic manuscripts first saw the light. Without their help and labour these valuable works of the ancient Aryans would have survived only in name. Among ancient Europeans, one Robert de Nobilius, a Jesuit Missionary, first tried to collect the Vedas but was deceived by some clever pandit of Madras who composed a false *Ezurvedam* and palmed it off on him. Voltaire sent it to the Royal Library of France under the wrong impression that it was really the Yajurveda. Then came Mr. Colebrooke who also tried his best to collect the Vedas. But he also was deceived by a Mahratta Brāhmaṇa and shared the same fate with his predecessor. At last, through the unwearied endeavour of Colonel Polier, the manuscripts of all the four Vedas were collected from Joypur and sent to the British Museum in 1789.

Collection of Vedic Manuscripts.

Before the 6th century B.C. the western world was almost in the dark in relation to the learning of the Indians, and it was only after Alexander's invasion that the

Discovery of Sanskrit in Europe.

Greek, to a certain extent, came to be acquainted with Indian literature. The Arabs, in the Middle Ages, introduced this branch of Indian knowledge to Europe. From the 16th century onward a few western Christian Missionaries acquired some familiarity with this Indian branch of science.

Christian missionaries' works.

Abraham Roger, a Dutch missionary, translated the Bhattikāvyam into Dutch in 1651. He translated besides the proverbs of भर्तृहरि into English. The name of the Jesuit father Johann Hanxleden should not be omitted here. He worked in the Mālabār mission and his "Grammatica Granthamia Seu Samscrdumica" was the first Sanskrit grammar written by a European. It was never printed. Bartholomeo, who wrote two other Sanskrit grammars (1776-89), derived much help from the Sanskrit grammar of Johann Hanxleden.

The 18th century and its importance in the West.

The eighteenth century is a great epoch in the history of Sanskrit Literature. From this time onward many European scholars engaged themselves in the critical study and discussion of the Sanskrit language. These investigations and critical studies have resulted in two new branches of science, viz., Comparative Philology and Comparative Mythology and in the preparation of an Encyclopaedia covering the whole domain

of Indo-Aran Philology and Archeology under the title "Grundriss der indo-arischen Philologie and Altertum-skunde." This book was being published in parts by Prof. Bühler of Vienna with the help of some thirty specialists of various nationalities at Strassburg. After the death of Bühler the editorship fell on the shoulders of Kielhorn of Gottingen. Now the book is being published under the editorship of Lüders and Wakernagel.

Editions of the Vedas and esseys thereon by European scholars.

Then came Prof. Rosen who published a few hymns of the Ṛgveda in 1830 in London. After his death, the first Aṣtaka of the Ṛgveda with his Latin translation was published in Calcutta in 1838. This attracted much attention and led to the foundation of Vedic studies in France under the leadership of the great orientalist, Eugene Burnouf. Rudolf Roth, his celebrated pupil, wrote a booklet "On the Literature and History of the Veda," which came out in 1846. The publication of the work popularised the study of the Vedas in Germany. Some portions of this book were translated into English by Mr. Muir and published in the Journal of the Asiatic Society in 1847—48. On the motion of Mr. Lydley, the proposal of publishing this Bibliotheca Indica was

accepted unanimously at a meeting of the Asiatic Society in 1847. Dr. Roer accordingly published the first and second Aṣṭakas of the Ṛgveda with their English translation in 1847 ; but, on hearing that Prof. Maxmüller was publishing the whole of the Ṛgveda with Sāyaṇa's commentary and with Prof. Wilson's English translation under the supervision and patronage of the East India Company, he gave up his endeavour. Prof. Müller's Ṛgveda with introduction and word-index came out in six parts between 1849—75. He published also the first Maṇḍala of the Ṛgveda with the Padapāṭha between 1856—59 and the whole text of the Veda in Roman Character with his own Index in 1877. The Ṛgveda was in parts translated into French between 1848-51 by various scholars and wholly in 1870 by L. Langlois in Paris. Alfred Ludwig in 1876 and Hermann Grassmann in 1876—77 translated and published the whole of the Ṛgveda in the German language. Prof. Roth and Boṭṭhlingk published a Sanskrit-German Dictionary between 1853—75 in St. Petersburgh in seven folio volumes. It is indeed a brilliant monument to German industry. Dr. Roth published also the Nirukta of Yāska between 1848—52

Maxmüller's edition of the Ṛgveda with Wilson's English translation.

French translation of the Ṛgveda.

German translation of the Ṛgveda.

St. Petersburgh Dictionary

with his own notes and commentary. Dr. Haüg published the text of the Aitareya Brāhmaṇa in Roman Character in two parts in 1863. Mr. Stenzler published the Gṛhya Sūtra of Āśvalāyana with German translation in 1864—65, and Prof. Hermann Oldenberg published the Sānkhyāyana Gṛhya Sūtra in Weber's *Indische Studien* with translations and notes that very year. Regnier, the French scholar, published the Śaunaka Prātiśākhya of the Ṛgveda with commentary and translation in 1857—58 in Paris. Prof. Maxmüller published another edition of this book between 1856—69 with a German translation. Prof. Weber published the Chandahsūtra of Pingala in Roman character in 1863 in his *Indische Studien* and the *Pāṇinīya Śikṣā* in 1858. Rudolf Mayor published *Ṛgvidhāna* and *Bṛhaddevatā* in 1877 with his own introduction. Dr. Fitz Edward Hall published a portion of the Rāvaṇa Bhāṣya of the Ṛgveda in the Asiatic Researches of 1862. Besides, through the energy of a number of western scholars the *Ṣadvimśa Brāhmaṇ*, the *Sāmavidhāna Brāhmaṇ*, *the Kṛiṣṇa Yajurveda*, the *Śukla Yajurveda*, the *Atharva Veda*, the *Śārīraka Bhāṣya* of *Śankarūcārya* and several other mportant Upaniṣads have also been

Various other texts and translations published by various European scholars.

published. They, from time to time, have moreover written a number of essays on Vedic and Paurāṇic literatures along with some important texts. Of these the Essays of Colebrooke, Maxmüller's Ancient Sanskrit Literature, Chips from a German Workshop, India and What It Can Teach us, Science of Language, Vedic Hymns in the 32nd and 40th Vols of the Sacred Series of the East, Six Systems of Hindu Philosophy ; Macdonell's India's Past, the History of Sanskrit Literature, Vedic Grammar etc. ; Keith's Drama, the History of Sanskrit Literature, Aitareya Āraṇyaka ; Macdonell and Keith's Vedic Index ; Bloomfield's Vedic Concordance, Vedic Religion and Ṛgveda Repetition ; Muir's Original Sanskrit Texts in five Vols. ; Sacred Series of the East in 49 Vols, under the general editorship of Maxmüller are very important. Mention should also be made here of T. Aufrecht's *Catalogus Catalogorum* containing catalogues of Sanskrit manuscripts of all important libraries of India and Europe ; prof. J. W. Rhys David's Pali Text Society and A. Weber's the Writing of the Jains which have rendered great help to the investigation of the Buddhistic and Jaina literatures.

Miscellaneous works in English on the Vedic and classical literatures by various Scholars.

The needs of practical administration stimulated the study of Sanskrit among Europeans in India. Warren Hastings, the then Governor-General of India, finding it advantageous to rule India through her own laws, caused a digest to be made by some pandits based on ancient legal authorities. At the expense of the East India Company this came out in 1776. The work is known as *Vivādārṇavasetu*. This deals specially with the Indian law of inheritance and family laws etc, under the caption "A Code of Gentoo Law." The book was translated into German and was published in Hamburg in 1778.

Study of Sanskrit by Europeans.

1. Charles Wilkins (afterwards sir Charles) was persuaded by Warren Hastings to learn Sanskrit in Benares and published a translation of the Bhagavad-gītā in 1785 and that of Hitopadeśa in 1787. The translation of the former was the first of its kind that was directly rendered into English, nay into European languages, from the original Sanskrit for the first time. In 1795 he translated Śakuntalā, an episode

of the Mahābhārta and in 1808 wrote a Sanskrit Grammar in which Sanskrit scripts were used for the first time in Europe.

2. Sir William Jones (1746-94), the famous oriental scholar, founded the Asiatic Society of Bengal in 1784 for the propagation of Sanskrit studies and roused a keen interest in the study of Indian antiquity. He translated Kālidasa's Śakuntalam into English in 1789. This was rendered into German in 1791 by George Forster. This book in its new guise fascinated critics of such undoubted competence as Goethe and Herder.[1]

1 "Wilt thou blossoms of spring and the fruits that are later in seasons?
Wilt thou have charms and delight, wilt thou have strength and support?
Wilt thou with one short word encompass the earth and heaven?
All is said if I say only, Śakuntalā thee"—Goethe.

"It is here that the mind and character of a nation is but brought to life before us; and gladly I admit that I have received a truer and more real notion of the manners of thinking among the ancient Indians from this one Śakuntlā than all their Upaniṣads and Bhāgavats."—Herder.

George Forster's German translation of Śakuntalā roused enthusiasm among literary circle in Europe and it was looked upon as "a Wonder coming from the land of wonders."

In 1830 Chezy, the French editor of the text of Śakuntalā writes thus—"The First time when I became aware of this unfathomable work, it excited such an enthusiasm in me and attracted me so much that I never left off studying it and even felt myself urged on to the impossible task of adopting it, at least in some way, to the German stage."

In 1792 he translated Ṛtusamhār (Cycle of Seasons) with Sanskrit texts. It was followed by the translation of the Code of Manu in 1794.

3. **Alexander Hamilton** was made a prisoner of war in France by the order of Napoleon on his way home to England from India. He was a great oriental scholar and taught Sanskrit to a few eminent men of letters from within the four walls of the prison. Among these scholars one was

4. **Friedrich Schlegel.** He was a great German Romantic poet and published his work *Die Uber Sprache Und Weisheit der Indier (On the Language and Wisdom of the Indians)* in 1808. He was a pioneer for the study of Sanskrit in Europe. He published the conjugation of Sanskrit verbs in 1816. He demonstrated herein the common origin of Indo-Aryan languages. From 1821 he was professor of oriental languages at Berlin. His great work—A comparative Grammar of Sanskrit, Greeks Zend, Latin, Lithuanian, Old Slovanic, Gothic and German—was published in six volumes between 1833-52. It was translated into English by Eastwell. The publication of this book was a corner-stone in the foundation of the science of comparative

philology in the hand of Franz Bopp[1] and it fostered the study of Sanskrit in Germany. He translated the Gītā in Latin. This translation attracted the notice of Wilhelm von Humboldt who praised it as "the profoundest and the loftiest thing the world has ever seen."

5. **Henry Thomas Colebrooke** (1765-1837), as has been said before, tried in vain to collect the manuscript of the Vedas. He was born in London in 1765. His legal functions led him to study Indian law and learn Sanskrit. From 1794 he began to write essays on Indian religion, poetry and science in the Asiatic Researches. In 1798 he translated from the Sanskrit *the Digest of the Hindu Law on contracts and successions* and it was published in four volumes. While acting as a judge of the New Court of Appeal in Calcutta he was appointed a professor of Hindu law and Sanskrit at the College of Fort William. In 1805 he published his first volume of Sanskrit Grammar and began to write his famous

1 In 1819 F. Bopp published the Sanskrit text of Nalopākhyān with Latin translation. This was considered as one of the gems of the poetry of the world. It has been translated into almost all European languages and is selected as the preliminary reading for students in all Western Universities. His Sanskrit Grammar (1827—34) and his *Glossarium Sanscritum* have done much towards the futherance of Sanskrit study in Germany.

articles on the Vedas. It was this attempt of Mr. Colebrooke that brought for the first time the knowledge of Vedic literature into Europe. He published besides many texts, translations and essays, among which the names of Amara Kośa, Hitopadeśa, Kirātāryuniyam and the grammar of Pāṇini may be mentioned. On his retirement he presented to the East India Company a collection of manuscripts worth £ 100,000 which is still preserved in the India office in London.

Vedāngas and other branches of science.

After the Vedas come the Vedāngas. They are six in number, viz., Śikṣā, Kalpa, Vyākaraṇ, Nirukta, Candah and Yyotiṣ. Besides there are the Purāṇas, Nyāya Mimānsā and Dharma Śāstras.[1] The four Vedas, the six Vedāngas, the Purāṇ, Nyāya Mīmānsā and Dharma Śāstras go by the general name of fourteen Vidyās.[2] These

1. There are eighteen purāṇas and an equal number of Upapurāṇas. all attributed to Kṛśṇa Dvaipāyana Vyāsa. Nyāya includes Vaiśeṣik Darśan also. Mīmānsā comprises both Pūrva and Uttara Mīmānsās. The Rāmāyaṇ, the Mahābhārat, the Sāmkhya, the Pātanjal, the Pāśupat, the Vaiṣṇava and other Darśans are included in Dharmaśāstras. These are known by the general term Smṛti. Besides these Āstika Darśans there are six Nāstika Darśans also, but they are not included in the fourteen kinds of Vidyā as they are not useful in the realisation of human pursuits.

2 पुराणन्याय-मीमांसा-धर्म्मशास्त्राङ्गमिश्रिताः ।
वेदाः स्थानानि विद्यानां धर्म्मस्य च चतुर्दश ॥

fourteen Vidyās along with the four Upavedas, viz., आयुर्वेद, धनुर्वेद, गान्धर्ववेद and शिल्पवेद form what is technically called अष्टादश प्रस्थान. Mahopādhyāya Madhusūdan Sarasvatī, the pride of Bengal, has dealt with these briefly in his "अष्टादशप्रस्थान" and has shown that all these tend to the realization of Brahma.

Religious and philosophical works and originality of sanskrit.

The development of religion and philosophical thought in Sanskrit literature is also noteworthy. The lofty height which the Indo-Aryan intellect had attained is conclusively borne testimony to by a careful perusal of these works. In ancient India the spread of education amongst all ranks of people had its desired effect of making society sobre and raising its moral tone. The philosophical literature of India again bears testimony to the high speculative powers of her people. Ever since the period of Aryan invasion Indian civilisation and religion have developed side by side without being affected by foreign influences. It is this isolation by which the Indians were able to retain the individuality of their own faith and culture inspite of a number of invasions and conquests by different nations at different times.

The history of ancient Indian literature falls chiefly into two periods—the Vedic

and the Classical or Sanskrit. According to some eminent scholars, as has already been said, the former covers the period beginning from 3000 B.C. and extending to 200 B.C. This may again be subdivided into three literary strata according to differences in language and style and also in religion and social views. These sub-divisions, so to say, are the Saṃhitā period, the Brāhmaṇ period and the Śutra period. The first stage extends from 3000 B. C. to 1400 B. C. the second from 1400 B. C. to 800 B. C. and the third from 800 B. C. to 200 B. C. The first two stages are, no doubt, the Vedic stages, but the third, i.e. the Sūtra period, is not really so. This, to speak the truth, belongs to the latter period and is the source of all literatures designated as स्मृति. The latter (i.e. the Sanskrit or Classical period) extends from 200 B. C. to 1000 A. D. or more strictly to the modern time. All but श्रुति come under this division.

Principal periods of Sanskrit literature —their subdivisions.

"History," says Macdonell, "is the one weak point in Indian literature." He states two reasons to palliate this defect. First the Indians had not to struggle hard for their existence like the Romans or the Greeks and so they found no necessity for the development of political history.

Lack of chronology.

Secondly, the Brāhmaṇas whose task it was to chronicle all great events did not care to record historical events, for to them all action, nay, existence itself—was a positive evil. So in matters historical we do not get definite dates till we come to about 500 A. D. The reasons assigned by the learned Professor are not, however, convincing. The Indians have a peculiar conception of History or Itihāsh (as they call it) by which they mean a treatise diversified by narrative and conducive to the attainment of virtue, wealth and salvation.[1] We get a systematic history, for instance, in the Vedic and Paurāṇic literatures of India. Dr. Roth remarks, "According to my conviction, no more essential service could be rendered to the history of the ancient East, perhaps to the whole of ancient history, than to make known and exactly investigate the Vedic writings." Colonel Todd also in his preface to *Rājasthān* is of opinion that the Indians who improved every other branch of science could not but have written histories, which perhaps have been lost in the successive tides of invasion which have passed over the country. But

Indian conception of history.

1 धर्मार्थकाममोक्षाणां उपदेशसमन्वितम्
पूर्ववृत्तं कथा योगमितिहासं प्रचक्षते ॥

the chief defect of this kind of history is that it does not give us a reliable frame-work of dates.

Materials for the construction of the ancient history of India.

To prepare a chronological history of ancient India, we shall have mainly recourse to the Vedic and classical literatures of the country. Besides the account of the foreign travellers, such as, Fa Hian who came to India in the reign of Candragupta II. (Vikramāditya), Hiouen Tsang (Yuan Chwang) who visited India in king Harṣa's time and I. Tsing (671-95) ; ancient coins, copper-plate-grants and inscriptions on rocks and pillars furnish us with historical materials for the construction of the ancient history of India. These have shed light not only on the chronology of some Sanskrit poets, but also upon the religious and social condition of India in the past.

Indian scripts—their varieties.

Epigraphical researches have thrown some light on the history of Indian script. The Aśoka inscriptions are taken by some to be the earliest records of Indian writing. Prof. Winternitz says thus against it—"Palaeographic facts prove undeniably that writing cannot have been a new invention as late as the time of Aśoka, but must already have had a long history behind it." (Vide Winternitz's Indian

Literature, p. 31., Vol. I). Some scholars have suggested that two types of script were known in ancient India—the Khāroṣṭhī and the Brāhmī. These were written respectively *from right to left* and *from left to right.* Another version is that once both these were written *from right to left.* According to Dr. Büller the former was employed in Gāndhār from 400 B. C. to 200 A. D. and was borrowed from the Armaic type of Semitic writing; while the latter, the true national writing of India, was introduced about 800 B. C. by traders coming by way of Mesopotamia. Some occidental scholars are of opinion that the complete Indian alphabet existed about 500 B. C. But Prof. Gold Stucker in his *Introduction to Pāṇiṇi* has proved conclusively from both internal and external evidences that letters were known to Pāṇiṇi, who according to him flourished about 800 B. C. Thus existence of letter is in his opinion pre-Pāṇiṇian. These opinions of Western scholars do not seem to be convincing. The Ṣaḍviṁśa Brāhmaṇa of the Sāma Veda, the Chāndyogya and the Mundaka Upaniṣads mention the name of six Vedāngas. Śikṣā is one of the Vedāngas. This deals with vowels and consonants, accents and euphonic

Opinion of Dr. Büller.

Opinions of some Western scholars.

Evidence of Brāhmaṇs and Upaniṣads etc.

combinations etc. This clearly shows that the origin of script goes back as far as 1400 B. C, which is supposed to be the lowest limit of the Brāhmaṇ period by many modern scholars. छान्दोग्य Upaniṣad again speaks of the vowels, gutturals, palatals, cerebrals, dentals, labials and the sibilants.[1] Prof. Weber in his edition of Śatapatha Brāhmaṇ, where the mention of singular and plural number is found, (Vide D. A. Weber's Edition p 990), has proved that the time when Śatapatha Brāhmaṇ was written the Sanskrit Grammar had attained its perfection. The Aitareya Brāhmaṇ not only corroborates his views but in 1.2.5 speaks clearly of letters, words and their varieties. Gopatha Brāhmaṇ also has (1.24) letters, words and sentences etc. incorporated into it. Ṛgvedic hymns also do not seem to favour the views of the Western scholars but point to the reverse conclusion. From them we learn that it was the paṇis (with whom the Phoenicians are identified by many scholars) that stole the Vedas which were recovered by Brahmaṇaspati, and this could not have been possible

Opinion of Mr. Weber.

Aitareya Brāhmaṇa.

1 सर्व्वेस्वरा इन्द्रस्य आत्मानः सर्व्वे उष्णाद्याः प्रजापतेरात्मानः सर्व्वे स्पर्शा...रात्मानः etc—छान्दोग्य २।२३।३,—५।

if the Vedas had existed only in speeches and not in writing. Besides the verses चत्वारि शृङ्गात्रयोऽस्यपादा etc. (R. V. 4, 58, 4), चत्वारिवाक् परिमितापदानि (R. V. 1. 165. 45), उतत्वपश्य॰ मन्ददर्शवाच॰ (R. V. 10. 71. 4), सक्तुमिव तितिउना पुनन्तः (R. V. 10. 71.2) etc., quoted by Patañjali in his Mahābhāṣya clearly point to the use of words in their refined sub-divisions. Poet Bhāsa who possibly flourished in the 4th century B.C. speaks thus in his Pañcarātra—"दृष्टपरिस्पन्दानां योधपुरुषाणां कर्म्माणि पुस्तकमारोपयति कुमारः।" Besides, the Rāmāyaṇa which in its germinal form was undoubtedly composed before 1500 B.C., has the following lines at the close of Laṅkākāṇḍa :—"विनायकाश्च शाम्यन्ति गृहे तिष्ठति यस्य वै।" "ऐश्वर्य्यं पुत्रलाभश्च भविष्यति न संशयः। रामायणमिदं कृत्स्नं शृण्वतः पठतः सदा॥" "भक्त्या रामस्य ये चेमां संहितामृषिणा कृताम्।" ये लिखन्तीह च नरास्तेषां वासश्चिविष्टपे॥" All these clearly show that writing was fully known to the Aryans long before the time of Aśoka and before 800 B.C. The Bactrian is avowedly not so full as Pāli, its vowels being fewer and consonants deficient. Far less tenable is the theory of the Bactrian origin of the Sanskrit script (which certainly existed before Pāli ; as the latter is only a dialectic variation of the former) as the Bactrian is of too recent a date to be

Patañjal Mahābhaṣya.

Bactrian origin of Sanskrit scripts.

supposed to be the earliest medium for writing Sanskrit. The Dravadian origin of Pāli, as well as of Sanskrit, is also to be discarded as the very fulness of Pāli, possibly the first dialectic form of Sanskrit, is opposed to the theory of Tamilian origin. Considering all these points it is fairly certain that the art of writing was known even in the Vedic age and had an independent origin of it.

Dravadian origin of Sanskrit.

The Brāhmī script[1] from which have originated Nāgri and other scripts prevailing in all the Aryan dialects of India, is of two types—the Northern and the Southern. They are noticed in the inscriptions of the 3rd century. From the Khāroṣṭhī descended the characters employed in the Canarese and the Telegu country.

Varieties of Brāhmī.

Birch bark, palm leaf, śāchī and plates of brass, copper and stone, were the materials on which Indian manuscripts were written. Paper was introduced after Mahomedan conquest. The use of ink was perhaps introduced in the 2nd. century B. C. Before this palm leaves etc, were scratched with a stilus and the characters were blackened by soot of charcoal.

Writing materials.

1. May it refer to the script with which Brāhma or Veda was written? The pauraṇic legend is that it originated from Brahmā.

Sanskrit a spoken language.

A close and careful study of Sanskrit literature will convince the reader that Sanskrit was a spoken language from prehistoric times. Yāska, Pāṇini and Patañjali speak of Sanskrit as Bhāṣā or spoken language as opposed to the literary one, though there existed some dialectical and provincial differences.[1] Kātyāyana speaks of logical differences, while Patañjali of words occuring only in a single district.[2] From this it can fairly be concluded that till the 2nd century B. C. Sanskrit was actually spoken in the whole of Āryāvarta. The distribution of the dialect in Sanskrit Dramas also shows that the use of Sanskrit speech was not confined to the Brāhmaṇas only but also prevailed among men of many higher classes as well as among men of letters. According to Dr. Winternitz Sanskrit is not a dead language even now. It is in this language that Indian scholars converse on scientific questions as yet. He further says that Sanskrit plays the

Dr. Winternitz's view.

1 "प्रागुदञ्चौविभजते हंसः क्षीरोदकेयथा।
विदुषां शब्दसिद्ध्यर्थं सा नः पातु शरावती॥ Quoted by Kaśikā.

2 "शवति गतिकर्म्मा कम्बोजेष्वेव भाषितोभवति। विकारलक्षणमाप्यां भाषन्ते शव इति। हम्मतिः सुराष्ट्रेषु, दान्नुदीच्येषु, रंहतिः प्राच्यमध्येषु, गमिमेव स्वाय्यां प्रयुञ्जते। दातिर्लवनार्थे प्राच्येषु, दा...दाच्येषु....." महाभाष्य p. 29. Benares Edition.

same part in India still "as Latin in the middle ages in Europe or as Hebrew with the Jews." (Vide History of Indian Literature Vol. I, Calcutta, 1927, p. 45).

Sanskrit is the source of all Indian dialects.

Almost all Indian dialects have sprung from Sanskrit ; but it is still a matter of dispute when Prākṛit first came into being. According to Patañjali there are only two sorts of pure language—the *Vaidic* and the *Laukik* All other languages and dialects are but mutilated forms of these two and generally go by the name of *Apabhraṃśa.* Prākṛt with all its varieties is apabhraṃśa. A close study of Vedic hymns would show that Prākṛt descended from Vedic and not from classical Sanskrit. Pāli is another apabhraṃśa dialect. The earliest Buddhist literature composed in Pāli about the 5th. century B.C., proves the antiquity of that language. The introduction of Sanskrit verses in Pāli inscriptions proves that the two languages flourished side by side even in olden days.

Influence of Sanskrit on the Buddhist and Jain literatures.

Sanskrit exercised a great influence in the religious literature of India, and so Buddhist and Jain teachers tried to learn it. This led to the composition of the Northern Buddhist texts in Sanskrit ; and the intermingling of the two languages

The Gāthā

(Sanskrit and Pāli) gave rise to a new type of language called Gāthā in which Lalita-vistāra, the life of Buddha, was written.

Influence of Prākṛt on Sanskrit.

Sanskrit language again was largely influenced by Prākṛt. It assimilated a large number of words from Prākṛit with their accents.

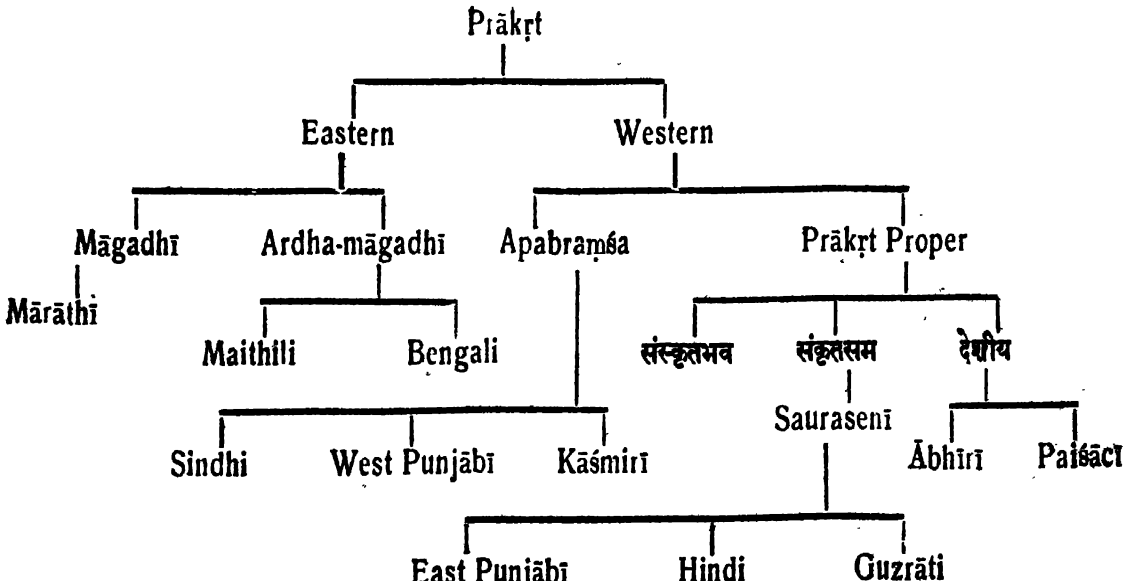
Sir George Grierson and the division of Prākṛt.

The very name Prākṛt denotes its descent from some original source and this source as has been shown before is Sanskrit. Daṇḍī too in his Kāvyādarśa speaks in the same strain.[1] But there are scholars who take it as an original language. Sir George Grierson classifies it under three heads—(1) Primary Prākṛts, the source of Vedic and classical Sanskrit; (2) Secondary Prākṛts comprising Pāli and other mutilated forms represented in dramatic and Pāli literature and called Apabhraṃśa by grammarians; (3) and the modern Vernaculars. At first there were only two types of Prākṛit—the Eastern and the Western. These, in the middle ages, were divided into

1 तदेतद् वाङ्मयं भूयः संस्कृतं प्राकृतः तथा ।
अपभ्रंशश्च मिश्रश्चेत्याहुरार्य्याश्चतुर्विधम् ॥
संस्कृतं नाम दैवीवागन्वाख्याता महर्षिभिः ।
तद्भवस्तत्समोदेश्यस्त्वनेकप्रा[illegible]क्रमः ॥ काव्यादर्श १।३२-३३ ।

four main sections—Māgadhī and Ardha-Māgadhī in the East and Apabhraṃśa and Śauraśenī in the West. From Māgadhī came Mārāṭhī and from Ardha-Māgadhī the Bengali and Maithilī. Sindhī, West Punjābī and Kāśmīrī originated from Apabhraṃśa ; from Śaurasenī descended the East Punjābī, Hindi (the old Avantī) and Gujrātī. In Aśvaghosa's dramas we meet with the old Māgadhī, the old Ardha-Māgadhī and old Śauresenī types of Prākṛt. Mahārastrī and Śauraśeni types are found in Jaina literatures. It is said that the Bṛhatkathā of Guṇādhyāya was written in Paiśāchī Prākṛt. The Nātya Śāstra of Bharata mentions several varieties of Śourasenī (such as, Dākṣiṇātya, Āvantī and Takki) and Māgadhī (such as, Chandālī and Śakārī) Prākṛts. We give below **a genealogical table** showing the varieties of Prākrit and the source of all modern Vernaculars.

General divisions of Prākṛt.


Prākṛt
Eastern
Western
Māgadhī
Ardha-māgadhī
Apabraṃśa
Prākṛt Proper
Mārāthī
Maithili
Bengali
संस्कृतभव
संकृतसम
देशीय
Saurasenī
Sindhi
West Punjābī
Kāśmirī
Ābhīrī
Paiśācī
East Punjābī
Hindi
Guzrāti

Exercise

1. Describe the origin and development of the Vedas and state the relation of the Atharva Veda to three other Vedas.

2. Explain the term ऋषी and discuss the statement—"Atharva Veda was composed long after the composition of the other three Vedas.

3. Name the principal priests of the Vedas and their respective functions.

4. Discuss the age of Vedic literatures.

5. What do you know of the general division of the Vedas ?

6. State how the manuscripts of the Vedas were collected.

7. Give a short account of the principal European scholars that devoted themselves to the study of Sanskrit in the 18th. and 19th. centuries, (C.U. 1916 Pass.)

8. Describe briefly the influence which Sanskrit literature has received from and exercised upon the nations of the West. (C.U. 1920 Pass.)

9. Give a brief account of the labours of early European scholars in introducing the study of Sanskrit in the West. (C. U. 1922, Hons.)

10. Describe briefly the influence of sanskrit literature on the West in the last century (C.U. 1923 Pass.)

11. Indicate the services rendered to the cause of Sanskrit literature either by Sir. William Jones or by Henry Thomas Colebrooke, (C.U. 1915. Pass.)

12. Give a concise account of Henry Thomas Colebrooke as a pioneer of Sanskrit studies. (C.U. 1913. Pass.)

13. Give the principal periods of Sanskrit literature and their divisions.

14. Discuss the statement of Prof. Macdonell —"History is one weak point in Indian literature".

15. What materials are there for the construction of the ancient history of India ?

16. Discuss Macdonell's theory of the origin and development of the Sanskrit alphabets. What probable date does he assign to the origin ? (C.U. 1910 Pass.)

17. Name the two kinds of script known in ancient India, and indicate some of their prominent characteristics with the probable dates of their introduction or use in anicent India. (C.U. 1929. Hons.)

18. What evidences can be adduced to prove the existence of a popular language, as distinguished from a literary one in ancient India ? Mention four classes of the Prakrt from which the Bengali language has descended. (C.U. 1929 Hons.)

19. Adduce some evidence to show that Sanskrit was a spoken language in Northern India in the 2nd, century B.C. (C.U, 1928 Hons.)

20. Adduce some evidence to show that in the 2nd, century B.C. Sanskrit was actually spoken in the whole of Āryāvarta. (C.U. 1927 Pass.)

21. State what you understand by the expression classical Sanskrit ?' (C.U, 1926 Pass.)

22. Describe the relation of Sanskrit to Prākṛt and Pāli. (C.U. 1915 and 1923 Hons.)

23. Trace the development of Prākṛt dialects. (C.U. 1914 Pass.)

CHAPTER VI.

THE HINDU PHILOSOPHY.

Origin of philosophy.

Indian philosophy traces its origin to the hymns of the Vedas. It is chiefly pantheistic and idealistic. The term दर्शन corresponding to the English word philosophy came perhaps into use when the loose philosophical thoughts had to a certain extent been systematised.

Darśana-its explanation and source.

The word दर्शन means an insight into the nature of *self*. The term possibly traces its origin to the expression, "आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः" (Br 2-4-5), that was said by याज्ञवल्क्य to his wife मैत्रेयी at the time of his departure from home to प्रव्रज्या। It was then versified by later sages in the following manner—

श्रोतव्यः श्रुतिवाक्येभ्यः मन्तव्यश्चोपपत्तिभिः।
मत्वा च सततं ध्येय एते दर्शनहेतवः॥"

wherein the very word दर्शन occurs. There are also some heterodox philosophies of which the Buddhistic and Jaina philosophies are important.

Scope of philosophy—its divisions.

The scope of philosophy is to inquire about the relation existing between the cause and its effects. In the opinion of some the cause is quite different from its effect, while

in the opinion of others the cause is identical with and at the same time different from its effect. There is another set of philosophers who regard the cause to be totally identical with its effect and thus philosophy is divided into three sections preaching the doctrine of *Dualism*, qualified *Monism* and pure *Monism*.

Age of philosophy

The religion of Brāhmaṇs and Upaniṣads flourished in India about 1000 B. C., and during that time a good deal of philosophical discussions were carried on, but no established school was yet founded. From this it is clear that though the doctrine of each is mentioned by the others, these were not contemporaneous. These floating tenets when collected and systematised, took the shape of a distinct school and went by the name of its propounder. * Just after the *Brāhmaṇic period* different schools of philosophy and religion were founded about 600 B. C.

ṣaḍa darśana

Nyāya, Vaiśeṣika, Sāṃkhya, Pātañjala, Pūrva-Mīmāṃsā and Uttara-Mimāṃsā are collectively known as षड्दर्शन or *six schools of philosophy*. Mādhavācārya notices ten other systems in his Sarva Darśana Saṃgraha. Śaṅkaracārya too notices these in his सर्वमत-संग्रह।

* गौतमादिमुनीनां तत्तच्छास्त्रकारकत्वमेव श्रूयते, न तु बुद्धि-पूर्वककर्तृत्वम्। अद्वैत ब्रह्मसिद्धिः।

Divisions of Hindu philosophy.

The schools of Indian philosophy are often divided into two classes—*Āstika and Nāstika* recognising and not recognising the existence of soul after death in order. This division is unsatisfactory. The *Cārvāka system* alone can by this be declared as *Nāstika.* It would be better to classify them as the *Vaidika* and *Avaidika* systems, the one recognising and the other repudiating the authority of the Veda. The Cārvaka, Bauddha and Ārhata systems fall under the second group, while the remaining systems under the first. It should be noticed here that of the *Vaidika* philosophies, the Ramānuja system propounded by Rāmānuja, Pūrṇaprajña system propounded by A'nandatīrtha and Śaiva system started by Nilakaṇṭha and others explain Brahma Sūtra of Vyāsa, but they have given different expositions of the aphorisms and differ from that of Śaṅkarācārya. The system expouuded by Śaṅkara and his followers goes by the name of शुद्धाद्वैतवाद or the doctrine of *pure non dualism,* while that expounded by Rāmānuja and his followers is known as विशिष्टाद्वैतवाद or the doctrine or *special non-dualism.*

Different ways of divisions.

The above-mentioned philosophies may, in accordance with the different philosophical principles, as said before, be classified in another way. This line of division would give rise to the following four classes of tenets :—

1. *Asatkāraṇavāda* or *Asadvāda*—According

to this theory everything seeming to exist has come out of nothing. So there is no existence of a non-phenomenal cause to produce a phenomenon. This view is adopted by the Buddhistic school. Asadvāda.

2. *Asatkāryavāda or Ārambhavāda*—This theory says that the cause previously extant produces a previously non-existent effect. The Naiyāyikas, the Vaiśeṣikas and the Mīmāṃsakas adopt this view. Ārambhavāda.

3. *Pariṇāmavāda or the theory of evolutionary transformation* :—This explains that everything before its evolution exists in अव्यक्तावस्था or potential state. The activity of the cause helps only to bring about its manifestation. This is ascribed to Sāṃkhya and P'ātajñala systems. Pariṇāmavāda.

4. *Vivartavāda or the theory of evolution without substantial mutation* :—According to this theory the phenomenal universe comes out of the *ultimate cause* through the agency of *Māyā*, its own nature. The world in reality is not real but appears to be so on account of our ignorance. Brahma, the ultimate cause, is the only real thing. Thus the world is the विवर्त्त or development of Brahma, which is called its अधिष्ठान. This view is adopted by the Vedantic school and specially by Śaṅkara and his followers. Vivartavāda.

The difference between the *Pariṇāma* and

Difference between Vivarta and Pariṇāma vādas.

Vivartavādas is that in the former the अधिष्ठान or the cause is transformed, while in the latter the अधिष्ठान is not really transformed but appears to be so through illusion or *Māyā*.

Satkārya Vāda.

N. B. Both the *Pariṇāma* and *Vivartavādas* may together be called *Satkāryavāda*, in as much as they exist originally in a potential state.

The following sloka summarises the *Pramāṇas* or the sources of true knowledge recognised by the Indian philosophers with a view to establish the principles of their own respective systems.

Evidence.

प्रत्यक्षमेकं चार्व्वाकाः कणादसुगतौ पुनः
अनुमानञ्च तच्चापि सांख्याः शब्दञ्च ते उभे।
न्यायैकदेशिनोऽप्येवं उपमानञ्च केवलम्
अर्थापत्त्या सहितानि चत्वार्याह प्रभाकराः।
अभावः षष्ठान्येतानि भट्टा वेदान्तिनस्तथा
सम्भवैतिह्ययुक्तानि तिति पौराणिका जगुः।

Theory of transmigration.

The theory that every individual passes after death into a new existence in heaven or hell or in the bodies of men or animals, was so firmly established in the 6th centuary B. C. that Buddha adopted it into his own religious system. This idea originates from a couple of passages in the 10th maṇḍala of the Ṛgveda (X.16.3 ; X 14.2). But the western scholars are of opinion that this theory was prevalent among the aborigines of India and the Aryans had taken it from them and developed it.

Sāṃkhya Philosophy.

The system of Sāṃkhya philosophy is ascribed to Kapila, an ancient sage of India. He is called the Descartes of India. The name Sāṃkhya means something relating to saṃkhyā or reasoning, Then Sāṃkhya philosophy comes to mean a system of philosophy devoted to reasonings alone. The problems regarding man, nature and man's relation to the universe are answered here from pure reasoning. This system is otherwise known as Ṣaṣṭi tantra or Tantra alone. According to this system the ultimate and final unit of elements is a composition of Puruṣa and Prakriti (matter and energy) or in other word proton and electron of modern conception, that are nothing but the positive and negative charges. Matter itself may be regarded as a form of vibrant energy now lying quite distinct from each other. In their final analysis they may merge into one—energy itself—in the terms of modern scientists atoms of electricity—proving the oneness of Puruṣa as is preached by the Vedānta.

The author and the explanation of the titles.

This system explains the theory of *Evolution* which is the resultant with integration of matter and dissipation of force. Like वैशेषिकदर्शन it does not hold atom to be the ultimate and final unit of elements. The progressive advance of evolution is from non-mani-

Subject matter.

fest into the manifest, from primordial matter into elements and from elements into inorganic substances. Thus the complex world has come before our view. God finds no place in this system, for if the theory of evolution is accepted He becomes superfluous in the cosmic order of existence. So says माठर प्रवचनसूत्र—ईश्वरासिद्धेः। मुक्तबद्धयोरन्यतराभावान्न तदसिद्धिः १।९२—९३

Works and commentaries on the system.

Of the extant works of this system the Sāṃkhya Sūtra of Kapila and the Sāṃkhya Kārikā of Īśvarakṛshṇa are important. The former has been commented by Vijñānabhikṣu and Aniruddha and the latter by Gauḍapāda, Vācaspatimiśra, Rāmakānta, and Nārāyaṇatīrtha. These commentaries are respectively known as Sāṃkhya Pravacana Bhāṣya, Vṛtti, Bhāṣya, Sāṃkhya Tattva Kaumudī, Sāṃkhya Kaumudī, and Sāṃkhya Candrikā. The Sāṃkhya Pravacana Sūtra contains about 527 aphorisms divided into six Chapters. The Sāṃkhya Kārikā consists of 72 distiches. Besides, we have Sāṃkhya Sāra of Vijnābhikṣu and an old work Tattva Samāsa which is very rare. *

* For translations and English works on the system the students are referred to Wilson's translation of Sāṃkhya Kārikā with Gauḍapāda's Commentary, Dr. Balaantine's translation of Sāṃkhya Sūtra, Mr. Colebrooke's translation of Sāṃkhya pravacana bhāṣya and Sāṃkhya Sāra etc.

At the outset the Sāṃkhya Sūtra says :— The ultimate object of man is absolute freedom from three kinds of pain, viz., (1) bodily and mental, (2) natural and extrinsic and (3) divine or supernatural. * According to Kapila final emancipation is obtained by knowledge alone which is acquired by the knowledge of 24 elements. These principles or तत्त्व with puruṣa are divided in four different ways, in as much as they are प्रकृति, विकृति, प्रकृति-विकृति and अनुभयरूप, i.e., neither प्रकृति nor विकृति. This system in dualism as opposed to monism. आत्मा (soul) and प्रकृति (primordial nature) are the two things eternal and self-existing. आत्मा is free from three kinds of guṇas or qualities and action. It is beyond happiness and misery and pleasure and pain. प्रकृति is worked upon by the three guṇas. When there is equilibrium of the three guṇas there is no creation. Creation follows only when there is unequal distribution of these guṇas When this equilibrium is broken Prakṛti marches on its courses of evolution and we get the 24 *principles* or *tattvas*. From Prakṛti comes *Mahat* which in its turn generates *Ahaṃkāra*. From Ahaṃkāra are sprung Pañca *Tanmātras* and

Subject matter of Saṃkhya System

* अथ त्रिविधदुःखात्यन्तनिवृत्तिरत्यन्तपुरुषार्थः । १।१।१। सांख्य-सूत्र

दुःखत्रयाभिघाताज्जिज्ञासा तदपघातके हेतौ ।

दृष्टे सापार्था चेत् नैकान्तात्यन्ताभावात् । १ । सांख्यकारिका

Ekādaśa Indriyas. † Pañca *Mahābhutas* come of Pañca *Tanmātras* ‡ These 24 Principles with *Puruṣa* are known as the 25 categories or Tattvas of Sāṃkhya. प्रकृति or primordial matter is not capable of change. The seven principles beginning from महत् partake the nature of both प्रकृति and विकृति. The eleven sense organs and five gross elements are bikriti alone and the पुरुष is neither प्रकृति nor विकृति. प्रकृति is full of माया and पुरुष though independent by nature, is covered with माया owing to its contact with प्रकृति. If once this contact is cut off पुरुष is ever free. With the help of eight kinds of asceticism this bondage of *Puruṣa* can be cut off'.

Number of souls.

Kapila recognises an infinite number of souls, on the ground that if it were otherwise the salvation of one would entail the total extinction of all bondage and the consequent dissolution of the universe, but this is not what takes place.

† बुद्धिन्द्रियानि चक्षुःश्रोत्रघ्राणरसनत्वगाख्यानि ।
वाक्पाणिपादपायूपस्थान् कर्मेन्द्रियाण्याहुः ॥
सांख्यकारिका । २७ ।
उभयात्मकमत्र मनः &c.—कारिका—२७ ।

‡ प्रकृतेर्महांस्ततोऽहंकारस्तस्माद्गणश्च षोडशकः ।
तस्मादपि षोडशकात् पञ्चभ्यः पञ्चभूतानि । कारिका । २२ ।

1. चतुर्विंशतितत्त्वज्ञो यत्र तत्राश्रमे वसेत् ।
जटी मुण्डी शिखी वापि मुच्यते नात्र संशयः ॥

He admits three kinds of evidence—* Vedic authority, reasoning and pereption. Existence of Tattvas is dependent upon these evidencies. प्रकृति and those derived from prakriti are proved by perception and reasoning, while *Puṛṣa* is proved by Vedic authority alone.

Evidences

Satkāryavāda—According to Buddhistic philosophy some thing is produced out of nothing (असतःसज्जायते). Naiyāyikas, on the other-hand hold that nonentity is produced out of entity (सतोऽसज्जायते). Vedantins hold that the effect is nothing but *vivarta* of the self existent ब्रह्म. In the opinion of the Sāṃkhyās both cause and effect are real and distinct (सतःसज्जायते This system refutes the other three by saying that an unreal thing can never have any connection with a real thing and creation of a thing without having connection with its cause is impossible'.

Save and except soul everything else is प्रकृति or derived from प्रकृति. Everything else but soul is material. The soul alone is non-

Nature of the tattvas.

* दृष्टमनुमानमाप्तवचनं च सर्व्वप्रमाणसिद्धत्वात्।
त्रिविधं प्रमाणमिष्टं प्रमेयसिद्धिः प्रमाणाद्धि ॥ का
1. असदकरणादुपादानग्रहणात् सर्व्वसम्भवाभावात्।
शक्तस्य शक्यकरणात् कारणभावाच्च सत्कार्य्यम्॥

material.† Kapila is the most bigoted materialistic philosopher ever born. It has been said before that Kapila recognises 25 categories only. It is to be noted that God finds no mention in the entire body of these 25 *principles*.

Whether Kapila is an atheist.

Now the question arises if the propouuder of the system is a thorough going atheist. It is often assumed that he was so; but Vijñānabhikṣu in his commentary on the Sāṃkhya Sūtra has tried his best to prove that he was not. His argumsnt is that if Kapila had denied the existence of God he would have written "ईश्वराभावात्" instead of 'ईश्वरासिद्धेः' in his Sūtras. Kapila said only this that the existence of God is incapable of being proved by processes of reasouing.

Mental philosophy of Kapila.

It is necessary to understand clearly that Kapila's mental philosophy was psychology i.e. the distinction between the senses, organs, the mind, the consciousness, the intellect, the elements and the soul. The five senses simply receive impression from without, and the five organs of sense perform their own functions. The mind is nothing but a sense organ. Consciousness individualises these impressions as the mind and the intellect distinguish, discriminate and form them into concepts.

Objects and Sensation.

According to Kapila the elements proceed from consciousness. Kapila herein seems to

† मूलप्रकृतिरविकृति र्महदाद्याः प्रकृतिविकृतयः सप्त ।
षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥ का ·

think like Bishop Berkeley and Hume that objects are but permanent possibilities of sensation.

The Linga Śarīr or subtle body consisting of 18 elements passes away with the soul on death ; so only the gross body of the five elements remains. The Soul with this subtle body enters into the body of a person at the time of his birth. It is this subtle body that suffers or enjoys and not the *soul.* Subtle body.

Yoga-system.

By the side of the Sāṃkhya philosophy stands Patañjali's Yoga system. Patañjali admits one element more and that is God. "God is a *puruṣa* untouched by pain, action, mutation and desire and in Him has knowledge found its perfection[2] Thus the gap left by Kapila is filled up by Patañjali. So this philosophy is sometimes called Sesvara Sāṃkhya philosophy. Yoga-system.

The Yoga system consisting of 194 aphorisms is divided into 4 chapters called pādas. They are chapters on meditation (Samādhi), practices (Sādhan), occult powers (Vibhūti) and salvation (Kaivalya). Arrangement

Patañjali like Kapila gives eight means by which perfect knowledge can be attained.

1. क्लेशकर्मविपाकाशयैरपरामृष्टः पुरुषविशेष ईश्वरः । १ । २४
तत्र निरतिशयं सर्व्वज्ञत्वबीजम् । १ । २५ ।

2. यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि २ ।२९

Means and efficacy of Yoga.

This process is called "*Yoga*" whereby is meant the regulation of mind with the object of controlling its functions. By occult powers a man may know the past and the future, the near and the distant, converse with spirits and travel in the air or through water. The *summum bonum* is attained by the complete extinction of unhappiness by constant pursuit of true knowledge and meditation of God.

Mental philosophy.

His mental philosophy is almost like that of Kapila. The object of Yoga is final emancipation.

Works and commentaries on the system.

The standard commentary on Patañjali is Vyāsa's Yoga Sūtra Bhāṣya. There are also Tattvāvāiśāradī of Vācaspati, Rājamārtaṇḍa of king Bhoja of Dhārā and Yoga-vārtika of Vijñānabhikṣu on it. Nāgoji Bhatta Upādhyāya, a Mahārāṣtra Brāhmaṇa, has written a commentary on it named Pātañjala Sūra Vṛtti. †

† Dr. Ballantine has translated portions of Yoga Sūtras and its commentary into English. The whole Yoga Sūtra has been translated in the Pandit, published from

NYĀYA-SYSTEM.

The Nyāya system was founded by Gotama who is rightly called the Aristotle of India. Akṣapāda is another name of Gotama and hence this philosophy is called akṣpāda darśāṇa also. This system is also called Tarka Śāstra and Ānvikṣikī Śāstra in as much as it deals philosophy with reasonings and arguments. His system is called the old (Prācīna) Nyāya. This system has has been much developed and enlarged by various philosophical scholars of Navadvīpa with Gaṇgeśa Bhaṭṭa at the hēad. Like the Sāṃkhya and the Yoga systems, this system also aims at the final emancipation of soul. According to this philosophy ordinary souls are infinite in number corresponding to our infinite Jīvātmās. Caitanya is but an attribute of soul which arises from inter connection of the soul and mind. But over and above these there is the supreme soul, the seat of eternal knowledge and the maker of all things. The Naiyāyikas say that as the existence of a thing having a definite shape and parts implies the existence of its maker, so existence of the universe establishes the existence of God, its maker. Besides they hold that without the intervention of an intelligent being a post action cannot be requited in future.

A shor tnotice of the Nyaya System.

Creation is an act. of divine grace. The misery of man being the result of this action, it does not conflict with God's kindness.

This system tries to establish the monism of the Vedānta. The sixteen categories are meant for the preservation of Absolute truth, as thorny hedges for the protection of seeds'. This aims at creating indifference also[2]. In it we find as in the Vedanta, the three sorts of existence real, conventional and illusory[3]. Knowledge and not action is the way to attain salvation. Prameya or the objects of knowledge are 12 in number viz (1) soul. (2) body (3) senses. (4) the objects of senses (5) intellect (6) mind, (7) production (8) fault, (9) transmigration (10) retribution (11) pain (12) and emancipation.

The Naiyāyikas acknowledge one evidence more and it is Upamāna and thus the total number of evidence is four.

The Naiyayikas deal with sixteen different categories viz. प्रमाण-प्रमेय-संसार-प्रयोजन-दृष्टान्त-

(१) "तत्त्वाध्यवसायसंरक्षणार्थं जल्पवितण्डे बीजप्ररोहसंरक्षणार्थं कण्टकशाखावरणवत्"।

२। "बुद्ध्या विवेचनात्तु भावानां यथात्म्यानुपलब्धिस्तत्त्वापकर्षेण षटसदृभावानुपलब्धिवत् तदनुपलब्धिः"।

"स्वप्नविषयाभिमानवत् अयं प्रमाणप्रमेयाभिमानः"

३। "सिद्धीपलब्धिनिमित्तत्वात्तृष्णायाः स्वप्नविषयाभिमानविकारवत प्रतिबोधे"।

सिद्धान्त, अवयव, तर्क, निर्णय, वाद, जल्प, वितण्डा, हेत्वाभास, छल, जाति and निग्रहस्थान, for they maintain that the knowledge of these categories is the means of acquiring self-knowledge. These sixteen categories have again been subdivided in various ways.

The book is divided into five chapters, each of which contains two Āhnikas or lectures. Each Āhnika has again Prkaraṇas, both elaborate and short. The ten Áhnikas have altogether eighty four Prakaraṇas. The number of Prakaraṇas varies from four to seventeen. The first and second Āhnikas of the first chapter speak of the utility of the work in the shape of emancipation, characteristics of sixteen categories, and the fallacies preliminary and final. The second chapter tests the evidences and proves the imperishable nature of words and establishes the expressive power of words. The third has discourses about Soul, Body and Organs of senses. It also establishes the decaying nature of intellect and quality of *Ātmā* etc. The fourth describes the six *Padārthas*, viz.—inclination, fault, death, result, sorrow and salvation. It speaks also of creation, the theory of atoms and the test of true knowledge. The last chapter,

The book—its division and subject matter.

Benares and the whole Sūtra with the gloss of Vacaspati has been rendered into English by Ramā prasad Chanda. For a fuller list See Hall's Bibliographical index P T.9—19.

Creation is an act. of divine grace. The misery of man being the result of this action, it does not conflict with God's kindness.

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"स्वप्नविषयाभिमानवत् अयं प्रमाणप्रमेयाभिमानः"

३। "मिथ्योपलब्धिनिमित्तस्तृष्णालात् स्वप्नविषयाभिमानविकाशवत् प्रतिबोधे"।

सिद्धान्त, अवयव, तर्क, निर्णय, वाद, जल्प, वितण्डा, हेत्वाभास, छल, जाति and निग्रहस्थान, for they maintain that the knowledge of these categories is the means of acquiring self-knowledge. These sixteen categories have again been subdivided in various ways.

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The book—its division and subject matter.

Benares and the whole Sūtra with the gloss of Vacaspati has been rendered into English by Ramā prasad Chanda. For a fuller list See Hall's Bibliographical index PT.2—19.

distinguishes species from individual and discusses Nigrahasthāna etc.

His Holiness, the great sage Vyāsa has spoken thus of *Nyāya Śāstra* in the *Mokṣa Dharma Parva* of the Mahābhārata :— "तर्कोपनिषदं तात ! पाचिन्नेषात्तु पार्थिव । मथ्नामि मनसा तात ! दृष्ट्वा चान्वीक्षिकीं पराम ॥" I shall churn the essence of Upaniṣad 'O, my darling through the medium of Tarka Śāstra. The relation of cause to its effect is recognised in this system also. The causes are threefold, immediate or direct, mediate or indirect and instrumental.

Causes and effects.

The soul is different in each person and separate from the body and senses.

Number of soul.

The special feature of this system is its syllogism consisting of five parts—proposition (*Pratijñā*), reason (*Hetu*), instance (*Dṛṣṭanta*), application of the reason (*Upanaya*), and conclusion (*Nigamana*).

Syllogism.

There are three classes of books on this philosophy. These are (1) Bhāṣya, (2) Vārttika, and (3) Tīkā.

The Nyāya Sūtras and its division.

Pakṣila Svāmī or Vātsāyana wrote a commentary on it named Nyāya Bhāṣya, otherwise known as Vātsāyana Bhāṣya. The Nyāya Vārttika Bhāṣya, a commentary, was written by Udyotakara Ācārya. Vācaspati Miśra's comment on the system is Nyāya

Vārttika-Tātparya-Tikā. Udayanācārya's commentary on Vacaspati's work goes by the name of Nyāya Vārttika-Tātparya-Pariśuddhi. Besides we have Tarka Bhāṣā of Keśava Miśra, Tarka Bhāṣā Śravara, the commentary on the above, by Govardhan Miśra, Bhāvastha Dīpikā by Gouri kānta, Tarkabhāṣāsāra Mañjari by Mādhava Deva, author of Nyāyasāra, Nyāya Saṃgraha by Rāmbiāga Kriti, Kusumāñjali by Nārāyaṇa ustha, Nyāya Saṃkṣepa by Govinda Bhattācārya, Bhāṣā Pariccheda with its commentary, Siddhānta Muktāvali by Visvanāth Pañcānana, Cintamaṇi by Gaṇeśa Upādhyāya &c. on this system. *

Commentaries etc. of the Nayāya Sūtra.

* Dr. Ballantine has published a translation of the first four books of the Nyāya Sūtra. He has translated also Tarka Saṃgraha. Dr. Gough has published Bhāṣā Paricoheda with its commentary and an English translation as well. Kāśināth Tarka Pañcānan has written a Bengali commentaty on it. Rai Rajendranāth Sāstri Bāhādur has translated Siddhānta Muktavali into Bengali.

Kaṇāda's Vaiśeṣika system seems to be a supplement to Gautam's Logic. This System is otherwise known as *Oulukya Darśana*. The designation of the system is after Viśeṣa, acknowledged by its author.

Kaṇāda and his atomic theory.

Kaṇāda's system is atomic theory. According to him all material things are the aggregate of atoms and atoms are eternal. The atoms are of four different kinds corresponding to four different elements, viz, earth, water, fire and air. Ákāśa being eternal, it has no corresponding atom. The cosmic universe has come out of the conjuction of atoms. The disjunction of these atoms will lead to its dissolution. The operation of some mystical agency creates a commotion in aerial atoms; this process joins one atom to another and forms molecules and gradually a massive form. The other elements too grow in this way and thus appears the material world before our sight.

Subject matter and division of the book

It has ten chapters each containing two sections called āhnikas. The first chapter deals with matters and their inter relations, the second with time and space, the third with Ātmā and internal organs, the fourth with body, the fifth with actions, the sixth with

Vedic rites, the seventh with guṇas and samabāya, the eighth with evidences, the ninth with intellect and viśeṣa and the tenth with inferences of various kinds. The number of aphorisms is altogether a hundred.

Divine reason is not the cause of the world.

The Vaiśeṣikas maintain that Divine Reason can not be the cause of the material world, for that being the case intelligence would have been one of its inherent properties.

Six categories.

The Vaiśeṣikas like Naiyāyikas recognise Ātmā or soul to be eternal and say that salvation consists in the severance of the soul from its connection with the attributes. The attainment of this depends on the acquisition of true knowledge with regard to six categories. These are (1) Substance (द्रव्य) (2) Quality (गुण) (3) Action (कर्म) (4) Generality (सामान्य) (5) Particularity (विशेष) (6) and Coherence (समवाय). Some acknowledges another category also and it is non-existence (अभाव)

Matter and force.

This system deals with matter and force and so has more of physics in it than of real philosophy. According to Kaṇād matter is eternal and distinct from soul, other things are in common with the Nyāya system.

It is said that Rāvaṇa wrote a *Bhaṣya* on it but it is not now available. The Vaiśeṣika

Work and Commentaries on the system.

Sūtras of Kaṇāda have been commented on by Praśastapāda in the Praśastapāda Bhāṣya or Dravya Bhāṣya. Mahāmahopādhyaya Candra Kānta Tarkālankar has also commented on it. Vyomaśivācārya perhaps occupies the next place, with regard to this *Darśana*, after Praśastapāda. His comment is known as "Vyomavatī." Rajśekhara in his commentary Nyāyakandali and Ballabhācārya in his Nyāyalilāvali have reference to it.

Glosses and other works on the system

There are three glosses on the work, one is the Kiraṇāvali by Udayana Ācārya and the other two are anonymous. Kiranāvali Prakāśa of Vardhamān is a comment on Kiranāvali. There is a *Tikā* of Pakṣadhar Miśra on it. Besides there is a comment of Padmanābha Miśra on it called *Kiraṇavali Bhāskar*. Nyāya Kandali of Śridhar, a Bengali, was written in 991 A. D. Sapta Padārtai of Śivāditya deserves mention here. Śaṅkara Miśra's Upaskār, a book on Vaiśeshika Darśan and his two other works Kāṇḍa Rahasyam and Vādivinode are two important books, on the system. The famous Raghunāth Śiromoṇi of Navadwip wrote a work on the system called Padārtha Khaṇḍana.

Rāmcandra Sārvabhoum has Padārtha Khaṇḍana-Vivecana Prakāśa, a comment on Padartha Khaṇḍana and Kiranāvali Rahasya.

Mathurānath has bhāṣyas on Kiranāvali Prakāś and Nyāyalilāvali. Hari Rām Tarkavāgiśa has commented on Sapta Padārthi of Śivāditya. Jagadīśa Tarkālaṅkāra wrote a tikā, Sūkti by name on Praśastapāda Bhāṣya*

Some other works on the system.

* For a general idea of the system read Dr Gough's translation on the System published in the Pandit and Maximüller's papers on Indian Logic in Arch Bishop Thomson's Laws of thought.

Mīmāṃsā

Jaimini establishes in his system that salvation is secured by performing vedic sacrifices and rituals. The various slaughters of animals are not heinous crimes at all, on the other hand, they make smooth the path to salvation. Jaimini bases his doctrines upon the rituals and ceremonials of the Vedas, which are known as *Kalpa* and maintains that the due performance of these things is essential for salvation. The other division of the Veda is known as *rahasya* and is dealt with in the Uttara Mīmānsā of Vyāsa.

Division of the book

This system has 2652 Sūtras divided into 12 books, each of which is again subdivided into four chapters excepting the 3rd, 6th and 10th, which contain twice as many chapters as the other books do.

Subject matter.

The first chapter deals with the authority of the Vedas comprising *Arthavāda*, *Mantra* and *Smṛti*. The second treats of the varieties of actions, their introduction, evidence, negation, and application. In the third chapter we get how a Yajamāna would think of subsidiary rites conducive to the principal one. The fourth discusses the primary and subordinate necessities of *Juhu* etc. Besides it has discussion regarding the Rājasūya sacrifice with its

limbs and playing on dice etc. The fifth chapter speaks of the superiority and inferiority of *śruti*, *liṇgɪ* etc. The sixth ascertains who are eligible to perform the sacrifice and discusses about the articles of sacrifice, representative of the yajamāna, necessity of sacrifice, expiation and fire etc. The seventh speaks of *atideśa* regarding *nāma*, *linga* etc., when direct mandate is absent; the eighth has discussions on *atideśa* with regard to the vivid or the obscure *liṇga* and apavāda. The ninth discusses ūha with reference to *sām* or *mantra* and things related thereto. In the tenth there is a discussion of the meaning of negation and various other minor things. The eleventh has discussions of tantra, tantrāvāpa, tantra prapañcana etc The twelfth comes to the conclusion of things going before and shows their mutual relations. Besides it has a discourse on samuccaya and vikalpa. In the Mīmānsā Sūtra there is a remarkable mass of Vedic reference and argumentation in evidence. Jaimini lays down the doctrine that sound is eternal and that the Vedas contain matters which ought to be accepted without any hesitation.

"Salvation' the Mīmāsakas maintain "does not involve the extinction of the mind, as this in conjunction with the soul, feels beatitude." According to them souls are many and they reap the fruits of their own actions.

Salvation and number of souls.

God

They do not admit the existence of gods with various forms; mantras, they say, are the body of the gods.

The author and his Predecessors

This system is based on the Sūtras of Jaimini. He has in his Sūtras quoted the authority of A'treya, Vādarāyaṇa, Lāvukāyana, Aitisāyana and others.

Time of its composition.

The time of the work seems to precede the Budhistic period as it has no mention of their works. Asvalāyan's Gṛhya Sūtra and the Mahābhārat have mention of Jaimini, the author of the system. The last mentioned work was composed, as has been conclusively proved by Bhāṇḍerkar and others about 1500 B. C, long before the birth of Budha.

Works and Commentaries on the System.

These Sūtras have a Vārttika by Bhagavān Upavarṣa and a commentary by S'avara Svāmi Bhaṭṭa called S'avarabhāṣya. Besides, we have the Vārttika of Kumārila Bhaṭṭa, a commentary, named Vṛhati by Vimalaruci, Śāstra Dīpikā of Pārtha Sārathi Miśra, Mayūkhamāla of Somanātha, Bhaṭṭa Dīpikā and Mimāṃsā Kāustubha of Khaṇḍa Deva. The Mimāṃsā Nyāya Viveka of Bhavanātha Miśra and Nyāyāvali Didhiti of Rāghavānanda on the system also deserve mention.

We have again a few metrical works on the system, of which the following are important :—

(1) Saṅgraha, (2) Sloka Vārttika of Kumārila and (3) Nyāya-mālā Vistāra of Mādhava (Sāyaṇa).

Śavara—Mahāmahopādhyāya Gāngānāth Jhā thinks that Śavara flourished about 1st century B. C. We have the names of Pāṇiṇiya Śikṣa, Kātyāyan, Patañjaii, Āpastamba and Baudhāyana Dharma Sūtras, Manu, Mahābhārat and even Purāṇas mentioned by him. One Savaraswāmī, son of Dīpta Swāmī wrote a tīkā on Pāninīya Lingānuśāsanam. He may be the writer of the Bhāṣya on the Mīmāṃsā Darśan. Śavara and his school.

Kumāril Bhaṭṭa was born long after Śavara. He has refuted the opinion established by Bhattṛhari in his Vākyapadīya, which is supposed to be composed in the 7th century A.D. Śankar Vijaya says that Kumārila had an interview with Sānkarācārya who flourished in the earlier part of the eighth century A.D. This Kumārila is known as Bhaṭṭapāda. He has written Slokavārttika on 1. 1. of Jaimīnīya Mīmāṃsā Darśan and Tantra Varttika on its 1.2. Besides, he has written Tuptīkā on the remaining chapters of the book. These two Vārtikas of Kumārila have been written on Bhāṣyaratnākar and an old Vārttik not known to or mentioned by Śavara. Kumāril Bhaṭṭa and his school.

Prabhākara—He is popularly known as Guru Prabhākara. This Probhākara it is believed, was a disciple of Kmmārila. This

view is corroborated by Sarva Siddhānta Samgraha of Śankarācāryya. This Śankar according to Gangānāth Jhā is not our famous Āchārya Śankara. He places Prabhākar before Kumāril. Śalikanatha, was a disciple of Probhākar, and he has refuted the opinion of Kumārila. The Verse[1] of Praboadhcandrodaya seem to give in chronological order the names of Prabhākar, Kumāril, Śankar and Vāchaspati. It is said that Kumaril some times asked the opinion of Prabhākar, his disciple, in some controversial point and accepted his decision. So he is called Guru or Bhaṭṭa Guru Some say that Śālik Prabhakar's disciple has referred to him as Guru and hence the title. According to Gangānath Jhā the title is due to the elaborate tikā of Probhākar. Probhakar has written two tikās—बृहती and लघ्वी on Śavara-Bhāṣya.

Prabhakara and his school.

Maṇḍan Miśra was at first a student of the Mīmansā school. Being defeated by Śankarācārya, he became a follower of Vedānta and became known as Śureśvarācārya. He

Māṇḍana Miśra.

1. "मीमांसावार्त्तिकं भाट्टं भट्टाचार्य्यकृतं हि तत्"
तच्छिष्योऽत्यमिदेन प्रवरस्य मताम्बरम् ।
प्रभाकरगुरुश्चक्रे तद्धि प्राभाकरं मतम् ॥

2. नैवात्मनि गुरौ मंत्रे न चिदित्तं तीर्थादिकं दर्शनम् ।
तत्तत्प्रामाण्यहेतौ न शास्त्रिभिर्वा वाच्यतेः का कथा ॥

possibiy flourished in the latter part of the eighth century or the earlier part of the ninth century A.D. He composed two books विधि-विवेक and मीमांसानुक्रमणी on the मीमांसा philosophy; these are expositions of Bhaṭṭa's school of Philosophy. Pārtha Sārathi Miśra is also a great student of Bhāṭṭa's school and flourished towards the close of the ninth century A.D. His शास्त्रदीपिका, तन्त्ररत्न and न्यायरत्नमाला are three fine works on the मीमांसा philosophy. Besides, he wrote a comment on sloka Vārttik known as न्यायरत्नाकर। Towards the close of the sixth century A,D. अप्पय्य दीक्षित composed विधिरसायन with its tikā सुखपयोजिनी। Gopal Bhaṭṭa and Śankar Bhaṭṭa wrote respectively विधिरसायनभूषण and विधिरसायन दूषण about the same time. In the middle of the seventeenth century A.D. अपदेव wrote मीमांसा न्यायप्रकाश and खण्डदेव भास्कर, अर्थसंग्रह। विश्वेश्वर भट्ट or popularly called गागा भट्ट wrote Bhāṭṭa Cintāmaṇi. Besides, भाट्टदीपिका, मीमांसा कौस्तुभ and भाट्टरत्न of Khaṇḍa Dev, काशिका of Sucarit Miśra, मीमांसा परिभाषा of Kṛṣṇa Dikṣit भाट्टभाषा of नारायणतीर्थ; पूर्वमीमांसाकारिका of Ballabhācārya, मीमांसा पादुका of Benkatnāth etc. deserve mention here.

Several other works on the system and their commentaries.

Bhabanath :—He was a famous student of the Prabhākar school. In his 'Nyāya Viveka' he has explained clearly the substance of

Bhabanath.

प्रकरण पञ्चिका by Śāliknāth and his opinion as well.

Rāmānuj—Ācarya Rāmānuj also was a student of the Prabhākar school. His तत्त्वरत्नय is a famous exposition of that school. In course of time the school of Probhākar dwindled into insignificance and the school of Bhaṭṭa occupied an prominent position.

Rāmānuj.

VEDĀNTA

Uttara-mīmāṃsa is a sequel to Pūrva-mīmaṃsā This is clear from the very opening aphorism "अथातो ब्रह्मजिज्ञासा" while in the Pūrvamīmāṃsa the book begins with अथातो धर्म्म जिज्ञासा." This philosophy is popularly known as Vedāntā Darśan. The whole of the ब्रह्मसूत्र made by Bādarāyaṇa Vyāsa is based entirely upon the Upaniṣads representing the Jñānakāṇḍa of the Vedas. The 555 aphorisms of the Vedānta are divided into 4 lectures or chapters, each containing four pādas or sections. In the first chapter attempts have been made to ascertain the state of Brahma from Vedic texts, direct or indirect. In the second अद्वैतवाद has been established by refuting the fuudemental doctrines of other schools of philosophy and especially those of Sāṃkhya. The third chapter deals with creation and adoration of Brahma. And the fourth concludes that Brahma is the real Entity and that perfect peace depends on its clear recognition.

Uttara-mīmaṃsā—its subject matter.

Vyāsa is said to be the propounder of this system. But the greatest champion of this philosophic system is the great Śaṅkara who

Vyāsa and Śaṅkara

introduced माया into the whole body of Vedantic arguments.

Doctrin of Vedānta

According to this system there is neither creation nor creator. Every thing visible is the Vivarta of Brahma. This is caused by Māyā which emanates from Brahma and covers all that we see. This Māyā consists of the three guṇas and to destroy it is the end of human life. So we see that the Vedantic doctrine is rigidly monistic and dualistic. The individual souls are really part and parcel of this one Brahma as different sparks are of one fire. When the coating of Māyā fully wears off individual differences too entirely disappear.

Śaṅkara and his commentary

Śaṅkara in his well-known commentary on the Vedānta Sūtrās, called the Śārīraka Bhāṣyam, proves this doctrine to a satisfactory conclusion and justifies its arguments by constant references to the Upaniṣads upon the interpretations whereof he bases his reasonings. Some say that Māyā is not a doctrine of the Upaniṣads but it has been introduced by Śankarā But it is not true. Śaṅkaar's preceptor's preceptor Gauḍapāda has fully dealt with this Māyā in his Kārikās on Māṇḍukya Upaniṣad. Besides, there is sufficient proof in the Vedas themselves that Māyā is the agent to create this external world. There are many divisions and sub-divisions

amongst the commentators of the Brahma Sūtra We shall give below the substance of the opinion of some of the important schools.

(1) Nirbiśeṣādvaitavāda

Śankrācārya—Śankara is the champion of this school. It is believed by many that he flourished towards the close of the seventh or in the beginning of the eighth century. A D * He was born at Kālādi, a village in the province of Keral in Madras. He read philosophy and other scriptures with Govinda Pāda, a disciple of Gouḍa Pāda and finished the course of his studies at the age of sixteen. With a view to propagate Hindu religion and philosophy he roamed over the whole of India and defeated many Budhist Pandits and others who held different views from him. To speak the truth, the eternal Brāhmaṇya religion revived through his utmost zeal and endeavour. He erected four great Maṭhas on the four points of India to guard Vedic religion from the hands of those who profess religion contrary to the Vedas. These maṭhas are known as Śringary, Sāradā, Josi or Jyotih and Govardhana. Śaṅkara and his school.

Śaṅkarācārya's Sārīraka Bhyāṣya has wrought a wonder in the world. Before him Śaṅkara Bhāṣya.

* Maxmüller and Kṛṣna Swāmī Ayer place him between 788—820 A. D. Bāla Gangadhar Tilaka take the time of Śaṅkar to be between 688—720. This view has been accepted by many other scholars.

too Brahma Sūtra has been explained by Ácaryas of whom, the name of venerable Upavarśa has been mentioned by him. His view goes by the name of Advaitavāda.

Śankara's Bhāṣya has been commented by many a scholar; of these the name of Vācaspati Miśra stands predominant. His comment on Śarīraka Bhāṣya is called Bhāmatī. It not only explains the Bhāṣya of Śaṅkara but supplies new materials also that fell short in Sārīraka-Bhāṣya

Time of Vācaspati miśra.

According to some commentators the commentary derives its name from 'Bhāmatī' the wife of Vācaspati. But there is no proof to corroborate it. Towards the close of the commentary Vācspati has written तस्मिन् महीपे मरुमण्डलकीर्त्तौ क्षीमन् नृगेकारि मया प्रबन्धः। It is not yet settled who this Nṛga was and when he flourished. According to Vindheswari Prosād Dvivedi, he was a king of Chohan family and flourished in the tenth century A. D. But the general consensus of opinion is that Vācaspati flourished in 841 A. D. In the thirteenth century A. D. Amalānanda Sarasvatī wrote 'Kalpataru' a commentay on Bhāmatī, which was again commented by Appaya Dikṣit in the eighteenth century under the name of Parimal. We have again a tīkā on Śaṅkara Bhāṣya called 'Ratna Prabhā' by Govindānanda.

Various other commentaries.

and another called Bhāṣya Nyāya Nirṇaya by A'nanda Giri. Pañca Pādika is an incomplete commentary on Śankara Bhāṣya by Padma Pādācārya. Prakaśātmā has written a commentary known as Pañca Pādika Vivaraṇa. 'Naiṣkarma Siddhi' of Sureśvarācārya is a famous work on the Advaita system.

A versical treatise styled Saṃkṣep Śārīraka by Sarvajñātmā gives briefly the substance of S'āriraka Bhāṣya. Besides, the Khaṇḍana Kha.ḍa Khādya of Sree Harṣa (1190 A. D.), Pratyaktattva dīpika of Citsukha and पञ्चदशी, जीवन-मुक्ति-विवेक and अनुभूति-प्रकाश of विद्यारण्य-मुनि of the fourteenth century are important works on the system.

Some works on the system.

The Vedānta Paribhāṣā of Dharmarājādhvarindra, Advaita Siddhi of Madhusūdan Sarasvatī, Vedāntasāra of Sadānanda Jogīndra, and Vedānta Siddhānta Muktavali of Prakaṣānanda also deserve mention in this connection.

(2) *Viśiṣṭādvaita Vada.*

Jamunacārya—About two hundred years after the birth of Śaṅkara, Jamunācārya was born at Mādura in 953 A. D. In his famous work 'Siddhi Traya' he has tried to refute the view of Śaṅkara. In his opinion though individual soul is a part and parcel of Absolute Soul still there is a line of demarkation between these two.

Rāmānuja's predecessor.

Rāmānuja and his school.

Rāmānuja—He was born in 1016 A. D in the Deccan. He is the champion of this school. His Bhāṣya on the Brahma Sūtra is known as Śrībhāṣya. He has tried to prove that the individual soul, the world and God, though separate entities, yet the former two constitute the body of the last. According to him the individual soul is *Aṇu* while, God is Bibhu. Individual souls are part and parcel of God, the receptacle of all.

Rāmānuja's view.

He has explained the Philosophy in the light of devotion and himself sticks to the views of Pañcarātra. For the purpose of elucidating his views he has written Vedārtha Saṃgraha, Vedānta Pradīpa and Gadyatraya. The work Vedāntatattvasāra is also attributed to him. Of the Ācāryas who supported this view, Rāmānuja has mentioned the names of Vodhāyana, Droṇir, Guhadev, Kaparddī and others.

Commentaries on the system.

Śrutaprakāśika, a Commentary on Rāmānuja's Śrībhāṣya by Sudarśan is a good work. Veṅkatanātha's Śatadūsanī and Tattva Ṭīkā on S'rībhasya are important works on the system. Tattva Sāra of Varadācārya and Tattva Muktāvali of Puruṇānanda Kavi Cakravorti also deserve mention here. Appaya Dīkṣit (1552-1624 A. D.) also wrote a commentary on Veṅkata's work.

Śrikaṇṭha—Śrikaṇṭh acknowledg's the tattvas—Iśvara, Jiva and Jagat. He flourished after Saṅkara and before Bhojarāja He wrote a bhāṣya on the Brahma Sūtra, which was commented by Appayya Dikṣit under the name Śivārka-Maṇidipikā. Śrikaṇṭha and his school.

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(4) *Bhedāveda Vāda*
or
Dualism-Monism.

Bhāskarācārya—He was the champion of this school, though Oudulomi long before him accepted this doctrine. The latter acknowledges duality when Jivas are under bondage, but monism when he severs it. Vāskarācārya was prior to Vācaspati Miśra and Udayanācārya and flourished in the beginning of the 9th century A.D. He received the title of Vidyāpati from Mihir, the king of Bhoja. According to Vardhamāna, Vāskara, the astronomer was sixth in descent from this Vāskara. Bhāskara and his school.

Nimbārka, though a follower of the above school, differs materially from Vāskara. According to him there is distinction and sameness between Jīva and Brahma irrespective of the state of bondage or freedom. His bhāṣya on the Brahma Sūtra is known as Vedānta Nimbārka.

Pārijāta Saurabha. He quotes in it the views of Sanatkumar and Nārada in support of his views. Śrīnivāsa wrote a tīkā on it called Vedānta Kaustubha. This again has been commented on by Keśava Bhaṭṭa of Kāśmīra.

Vallabhācārya.

Vallabhācārya—He was born in 1479 A.D. Like Rāmānuja and Madhvācārya he follows the path of Vaiṣṇavism and takes Jīva as a part of Brahma, as spark is of fire. His bhāṣya on Brahma Sūtra is called *Āṇu*. Baladeva Vidyābhuṣan's Govinda bhāṣya is also of the similar nature.

(5) *Dualism.*

Ānandatīrtha was the founder of this view. He is popularly known a Pūrṇaprajña and his philosophy as Pūrṇaprajña Darśan. He was born in 1197 A.D. and died in 1276 A.D. His bhāṣya on Brahma Sūtra is called Tattva Viveka. He wrote besides *Anuvyakhyan* in verses to elucidate the meaning of Brahma Sūtra. Trivikram, one of his disciples wrote a tīkā on Tattva Viveka called Tattva Dīpikā, while Padmanābha, his another disciple wrote a tīkā, Sannyāsa Ratnāvali, on Anuvyākhyān.

Ānanda-tīrtha.

THE CĀRVĀKA SYSTEM.

The Cārvākas acknowledge *Pratyakṣa* to be the only source of true knowledge. According to them earth, water, fire and air are the four elements and *self* is nothing but the body endowed with consciousness. The above-mentioned elements combined in a certain way give rise to the body. Consciousness springs from this combination. This being a product of structural combination, it vanishes along with the dissolution of the body. They do not recognise life after death. Hopes of reward and threats of punishment are but empty words invented by deceitful priesthood. The king on earth is the man to punish and reward and we are to take into account the pleasures and pains we undergo in this life. They may be called Hedonists in the language of Ethics. But as matter of true materialism, exteeme Hedonism and Atheism have been blended in this curious system.

Essence of the System

An independent treatise on the *Cārvāka Philssophy* is now hardly available. This system has been stated briefly in the Mahābhārata, Matsya Purāṇa &c. Sāyaṇa Madhava has given a summary of it in his Sarvadarśana Saṃgraha. The readers are also referred to the *Śaṅkara Bhāṣya*, *Bhamati*, and *Muir Journal Royal Asiatic Society* Vol. XII.

Works on the Cārvāka system.

THE JAINA PHILOSOPHY.

The Jaina system

This system is a very ancient one and it would not be improper to say that Buddhism was its offspring.

Jinas.

The Jainas defy the authority of the Vedas and reject the Vedic rites. They do not believe in the existence of a creator but acknowledge the existence of soul which can be liberated. Arhats or Jinas are those whose soul have been liberated. These Jinas are twenty four in number.

They recognise two chief categories, namely. (i) *Jivi* and (ii) *Ajiva*. The one is the object of fruition (*Bhogya*) and the other is the enjoyer (*Bhoktā*).* *Mokṣa* or salvation consists in liberating the *Soul* from the fetters of work.

Evidence.

The Jainas acknowledge only two means of proof—*perception* and *inference*.

Nature of soul

Pleasure or pain cannot constitute the nature of *ātmā*.

Kinds of men.

Human beings are of three kinds—The perfected beings, the beings in bondage and the sufferers in hell. Bodies with organs are made up of ultimate atoms called *pudgalas*.

* For the subdivisions of these and the principles of the system, see the original philosophy.

The *Yogins* do not cause pain to the living world. They are naked and free from stains. They carry the feathers of peacocks in their hands, eat out of their hands, *have their hair cut* and are engaged in silent meditation. Jaina ascetics.

Of the books on the system now available, the *A'ptaniścayalamkāra* of A'rhatcandra Suri, the *Vitarāga Stuti*, *Sādvāda Mañjarī*, &c. are important. Works.

*The Bauddha Philssophy.**

There are four different schools of this system—Mādhyamika, Yogācarā, Sautrāntika and Vaibhāṣika. Though they differ in several important particulars, there are some points in which they all agree. These are :— Four different schools of the system.

(a) They recognise two kinds of evidence—perception and inference as the source of true knowledge. Evidence

(b) "The world" say the Buddhists, "is full of miseries." Nature of the world.

(c) To remove these miseries one has to go to the root of the evil. These are due to *avidyā* and to eradicate this, one should try to know the real nature of the world. For this purpose the Buddhists prescribe four kinds of meditation called *Bhāvanā*—(1) Every thing is momentary, (2) The world is full of miseries, Means of extirpating worldly sorrow.

* To have a grasp of the system see Wilson's Essays, Vol. 1, Stephenson's Kalpa Sutra; Weber's Śatruñjaya Māhātmya and Cowel's Sarva Darśana Saṅgraha.

(3) There are no two like things in the world, (4) Every thing is empty or unreal. These being properly pursued the world ceases to produce its baneful effects upon man.

The Mādhyamikas.

Mādhyamika School.

The *intellect* is nothing but *consciousness* itself. According to the Mādhyamikas this consciousness too does not exist in reality. "The ultimate principle" says this school, "is not existent, nor nonexistent, nor existent-and-non-existent, nor different from both." So the ultimate principle is outside the scope of the above four alternatives. There are no such things as constitute generic and specific configurations of characteristics. This school, to say in brief, discusses the ultimate principle of *nothingness*

Yogacaras

Yogācāra School.

The Yogācāras maintain that consciousness exists quite independently of the external objects and thus refutes the theory of *nothingness*. The nature of consciousness is indivisible. There is only one thing in reality—the self-luminous consciousness. Inspite of its varied manifestations the oneness is not destroyed. For instance, the body of a pretty young woman is viewed by a religious ascetic, an amorous man and a dog in three different ways. Consciousness, though fleeting and momentary, is yet differentiated in three ways by deluded persons.

Sautrāntikas.

According to this system there exist both the external and the internal worlds, for there can be no knowledge excepting the object of knowledge and that it is not directly perceived but inferred from certain states of consciousness. There are only five organs of sense and never six, to perceive *colour*, &c. The Sautrāntikas declare that the element *ākāca* is the ultimate atom having a motion only and nothing else. Everything is momentary in point of existence and is the result of the manifestation of consciousness.

Sautrāntika School.

Vāibhāṣikas.

The Vaibhāṣikas like the Sautrāntikas acknowledge the existence of the external world. The external world is nothing but the aggregate of thousands of ultimate atoms and it is directly perceived.

Vaibhāṣika school.

Those that take their stand on *buddhi* are called Buddhas. The function of this is of two kinds—*cognitional* and *non-cognitional.* The correct apprehension of truth is dependent on the cognitional consciousness. The other *i. e*, the non-cognitional consciousness in the shape of *skandha*, *āyatana* and *dhātus* springs from *avidyā*. The whole collection of the extended objects is the body constituting the world; there are five *skandhas*, twelve *āyatanas* and eighteen *dhātus.*

Explanation of the term buddha.

Skandhas.

Skandha means a group. The five Skandhas are—Jñāna, Saṃskāra, Saṃjñā, Vedanā and Rūpa. The Vijñānaskandha is only a series of jñanas. The aggregate of the innate impressions of merits and demerits is known as *Saṃskāra* skandha. The Vedanā Skandha is what constitutes pleasure and pain, &c, and the desire as well. The *Saṃjñā skandha* is is but the appellation of things and the *Rūpaskandha* is the collection of embodied things,*

The Buddhists do not acknowledge existence of God. The views of the four schools stated above may be compared with those of (1) Hume, (2) Berkeley or Mill, (3) Brown, and (4) Hamilton respectively.

THE ŚAIVA AND PAŚUPATA DOCTRAINES

Śaiva and Pāśupata systems.

According to these systems God is the efficient cause of this universe. *God* and *jiva* are different from one another. The former is omniscient and omnipotent, while the latter is ignorant and weak. The practice of *yoga* as instructed by God acquires power and extinguishes pain.

* For the account of āyatanas and dhatus see the original philosophy.

Exercise.

1. State what you know as to the sources of our knowledge of the Samkhya system. Give a brief account of the main Samkhya tenets (1909 P.).

2. Give a concise account of the doctrine taught in the two Mimānsās. (Hon 1912).

3. Give the cardinal doctrines of Hindu Philosophy and give an account of the Samkhya System. (1918 pass).

4. Give an account of the Nirukta (1919 Hons.)

5. Write what you know of the Dharma Sutras and their contents. (1920 Hons.).

6. Give a brief account of the six systems of Hindu Philosophy. 1921 Pass).

7. What are the main doctrines of the Samkhya System of Philosophy ? Name the important works dealing with this philosophy. (1921 Hons.).

8. Describe briefly the influence of the Samkhya System on the religions and philosophic life of India. (1922 p.) 19 4 p.

9. Write what you know about the materialistic school of the Charvakas. (1924 p.)

10 Give an account of the principal Srauta, Grihya and Dharma Sutras and the light they throw on the domestic and social life in ancient India. (1924 Hons.)

11. Discuss the sourees of our knowledge of the Samkhya System and give a brief account of its principal tenets and its influence on other systems. (1924 Hons.)

12. Write ad essay on the doctrines taught in the two Mimansas. (1925 Hons.)

13. Give an account of any one system of Indian Philosophy, noting clearly its central doctrines. (1926 Hon.

14. What are the grounds for sopposing that Yoga doctrine is very old ? (1927 Hons.)

15. Give a short account of the Yoga system of Hindu Philosophy. (1928 p.)

16. Give a a brief outline of the peilosophy of the Lokayata Scool. (1928 Hons.)

17. Discuss the meaning of the word Tantra and the types into which it may be classified ? (1934 Hons.)

18. Write short notes on the six Vedangas.

19. Give a short history of the Upavedas.

20. Give a short description of the soma sacrifices.

21. What do you know of Charaka and Susruta.

THE EPICS (2000—300 B. C.)

Epic poetry, as distinguished from lyrical, is characterised by the fact that it confines itself more to external action than to internal feelings. As the nation grows up in ideas and civilisation and naturally begins to reason and to specluate, its mind turns inward, putting a stop to the spontaneous outburst of epic, the natural expression of national life. Other kinds of refined poetry more artificial and of laborious style step in.

Epic poetry

The epic poems flourished side by side with some later vedic works, such as by the Brāhmaṇs and the Sūtras, when vedic traditions were still fresh in the memory of people. The beginning of epic poetry may be traced to the vedic songs. So epic poetry must have been composed in the pre-Buddhistic era, at a period not later than 2000 B. C.

origin of epic poetry.

The post-Vedic literature differs from the Vedic broadly in the following four points.

(1) *Subject-matter*—Vedic literature is essentially religious, while Sanskrit literature is mainly secular. The religion itself has gone under modification. The vedic gods have sunk to a subordinate position, and Brahmā, Viṣṇu

Subject matter contrasted with vedic literature.

and Śiva, forming the Hindu Trinity, have become the chief objects of worship. Besides, many minor gods, such as, Kuvera, Ganeśa, Kārtikeya etc. have been introduced.

Spirit contrasted with the vedic literature.

(2) *Spirit*—The early Vedic literature is optimistic, while the Sanskrit literature beginning with the Upanisads is almost always pessimistic. The Vedic Ṛṣis were bold and frank and they had not the least doubt in their mind regarding the beneficial character of gods and the cheerfulness they would attain in the life to come. In short, they took a cheerful view of life. But in the classical period people began to take a gloomy view of life. They considered their very existence to be full of evils and deliverence from the series of rebirth and interminable misery was thought to be *summumbonum* of life. Pessimism is erroneously ascribed to the influence of the doctrine of transmigration which is a universal tenet of all Indian religions and philosophical systems up to the present time. It is seen even now that the Viṣṇuite sects are, more or less, optimistic.

want of essence in the epic

(3) *Want of essence and harmony*—The post-vedic literature is also marked by a tendency to exaggeration and excessive diffuseness of style. The defective sense of proportion is best illustrated by the huge bulk of the

Mahābhārat which contains about 200,000 lines.

(4) *The form*—Metrical form prevailed in earlier Vedic literature which was subsequently superseded by prose during the Brāhmaṇa and Aupaniṣadic age. The earliest sanskrit works, save and except grammatical and philosophical treatises and a few collections of fables and romances, were written in metrical forms. The difference in form, between Vedic and Sanskrit literature, is the difference in vocabulary and grammatical forms. Besides, there is difference of style also. The style of Vedic literature is simple, whereas that of classical Sanskrit is highly artificial, owing to the frequent use of long compounds and application of elaborate rules of rhetoric.

Form contrasted with the vedic literature.

CLASSES OF EPICS

There are mainly two classes of epic poetry—the one comprises the old stories that go by the name of Itihāsa, Ākhyāna and Purāṇa and the other falls under the province of Kāvya or artificial epic. The Mahābhārata is the representative of the former group, while the Rāmāyaṇa is that of the latter.

Classes of Epics.

THE MAHĀBHĀRATAM.

The Mahābhārata which has come down to us in its present form contains over 100,000 ślokas. It is divided into 18 books called parvans with Harivaṃśa, the 19th which is consi-

The Mahābhārata.

dered to be its *Khila* or complement. All these 18 books excepting the 8th and the last three are divided into subsections or *Anuparvans*. Each book again is divided into chapters or *Adhyāyas*. The 12th book is the longest with about 14000 ślokas and the seventeenth is the shortest with only 123 ślokas.* It is the longest poem known to literary history and the source of all the Purāṇas.

Name of the Parvas.

The Parvas are the Ādi, Sabthā, Vana, Virāta, Udyoga, Bhiṣma, Droṇa, Karṇa, Śalya, Sauptika, Strī, Śānti, Anuśāśana, Aśvamedha, Āśramavāsika, Mausala. Mahāprasthānika and Svargārohaṇa.

The first Parva.

The first describes the origin of the sages and royal dynasties connected with the subject matter. Besides this describes the birth of the Pāṇḍavas, Yudhiṣṭhīra's coronation, burning of the house of lac, birth of Ghatokaca, marriage of Draupadī, banishment of Arjuna, stealing of Subhadra, burning of khāṇḍava forest etc.

The Second Parva.

The second describes the Rājasūya Sacrifice of Yudhiṣṭhira.

The third Parvā.

The third describes the fight of Arjuna with Mahādeva disguised as a kirāta and his acquisition of *paśupata* and other weapons etc., defeat of Citraratha by Arjuna to rescue Durjodhana and his family from the former's hands etc.

* The Vangavāsī edition has only 110 ślokas. The Parvādhyāya parva speaks of 123 slokas in it.

The fourth narrates how the Pāṇḍavas lived in the house of Virāta, how Kicaka was killed by Bhīma and the cows of Virāta were rescued from Duryodhana and his party by Arjuna. It further describes the marriage of Uttarā with Abhimanyu, son of Arjuna. The fourth Parva.

The fifth narrates the preparation for the great war, the sixth, seventh, eighth and ninth describe war under the leadership of Bhīṣma, Droṇa, Karṇa and Śalya respectively. Parvas 5th to 9th

The tenth describes how Aśvathāmā killed the five sons of the five Pāṇḍavas and presented their heads to Duryodhana who seeing those breathed his last. The eleventh depicts the wailing of Dhṛtarāṣṭra and Gāndhārī and others, the breaking of the iron image of Bhīma to pieces by Dhṛtarāṣṭra etc. and sradh ceremony of those who died in the greatwar. The tenth and the eleventh Parvas.

The twelfth deals with various topics specially with *Dharma* and *Mokṣa*. The thirteenth also is of similar nature and speaks of the division of wealth, hybrid castes, spiritualism and various tales to illustrate those with reference to men, beasts and birds. The twelfth and the thirteenth Parvas.

The fourteenth also has description of various tales and the Aśvamedha sacrifice of Yudhiṣṭhira. The fifteenth describes penetration of Dhṛtarāṣṭra with Gāndhārī into forest and the arrival of Nārada. The fourteenth and the fifteenth Parvas.

Parvas 16th to 18th.

The sixteenth describes how an iron club was produced and the Yādavas were killed fighting with one another. The next chapter narrates the final journey of the Pāṇḍavas and the last the reaching of heaven by Yudhiṣṭhira.

The old disconnected battle songs about the ancient Kuru and Pāñchāla heroes were undoubtedy the historical background for the original kernel of the epic. These, at a later time, were worked up by Vyāsa into an epic narrating the fate of the Kauravas, on the one hand and that of the Pāṇḍavas on the other. The Kurus and the Pāñchālas were finally coalesced into a single people. In the Yajurveda they appear to be united and in the Kāthaka saṃhitā Dhṛtarāṣṭra is mentioned to be a well-known person. The present form of the Mahābhārat contained some matters which do not belong to the original. These are the verses said by *Sauti*. The portion recited by Vaiśampāyana, a disciple of Vyāsa, in the *Snake-sacrifice* of Janamejaya is the real Mahābhārata.

Source of the Mahābhārata.

Three stages of the book.

"It is seen in the book I" say some scholars (both Eastern and Western) "that the poem originally consisted of 24,000 ślokas. The episodes were added afterwards." "It is also seen" say they "that the epic had once 8,800 ślokas and three distinct beginnings." The

नमादि भारतं केचिदास्तीकादि तथा परे
तदौपरिचरादन्ये विप्राः सम्यगधीयते ॥ १।१।६२

above facts made them jump to the conclusion that the epic had undergone three stages of development before it assumed its present form. Besides, they are of opinion that it was written by different hands at different times. There are scholars again who think that it was Vyāsa who composed the epic but in his life time he revised the work four times and made necessary additions and alterations. These they hold as a ground for disagreement regarding the number of verses and the Parvans as said by Sauti in the chapter called the Parva Samgraha chapter.

The book is not a work of one man—its refutation.

The old disconnected battle songs, as said before, about the ancient Kuru and Pāñcāla heroes were undoubtedly worked up by some poetic genius into an epic narrating the fate of the Kauravas on the one hand and that of the Pāṇḍavas on the other by about 24000 verses. Brahmā was regarded as the highest deity in this period and this must have therefore preceded the Buddha era. It is the first stage.

The first stage.

Handed down by rhapsodists, the body of the epic in the second stage got unusually swelled up. The extension of the original epic must have taken place after 300 B. C. and by the beginning of the Christian era. That the sectarian division was already well established is corroborated by Megesthenes' account wherein mention is made of Hindu temples and

The second stage.

Buddhistic mounds. It is also corroborated by the reference to the Yavanas and Pahllavas along with Śakas and Parthians. Besides, Brahmā, Śiva and Viṣṇu also became prominent deities of this period. Kṛṣṇā appears here as an incarnation of Viṣṇu.

The third stage

Many didactic matters were introduced into it in the third stage by the Brāhmaṇas and thus it assumed the character of a vast treatise on duty. Its divine origin and the eternity of the caste-system were also laid down. Its origin is attributed to Vyāsa implying a belief in its final redaction.

Sauti's account of the Mahābhārata

We cannot agree fully with these statements. It would be safe to rely on what has been said by Sauti in the Anukramaṇikā Parvādhyāya. He has given there a full account of the Mahābhārata nicely, though very briefly. Let us examine the following ślokas uttered by him.

अष्टौ श्लोकसहस्राणि अष्टौ श्लोकशतानि च ।
अहं वेद्मि शुको वेत्ति सञ्जयो वेत्ति वा नवा ॥
तत् श्लोककूटमद्यापि ग्रथितं सुदृढं मुने ।
भेत्तुं न शक्यतेऽर्थस्य गूढत्वात् प्रश्रितस्य च ॥
सर्वं ग्रीऽपि गणेशो यत् चकमार्त्ते विचारयन् ।
तावच्चकार व्याख्याऽपि श्लोकानन्यान् चतुरपि । १।८१—८३
विख्यातं कुरुवंशस्य गान्धार्याश्च धर्मशीलताम् ॥
चक्षुः प्रज्ञां धृतिं कुन्त्याः सञ्जयं चैवायलोऽब्रवीत् ।
वासुदेवस्य माहात्म्यं पाण्डवानाञ्च सत्यताम् ॥
दुर्वृत्तं धार्तराष्ट्राणामुक्तवान् भगवान्ऋषिः ।
इदं श्लोकसहस्रञ्तु श्लोकानां पुण्यकर्मणाम् ॥

उपाख्यानैः सहाऽस्येयमाद्यं भारतमुत्तमम् ।
चतुर्विंशतिसाहस्रीं चक्रे भारतसंहिताम् ॥
उपाख्यानैर्विना तावत् भारतं प्रोच्यते बुधैः । १।१।९९—१०२
अनुक्रमणिकाध्यायं वृत्तान्तानां सपर्वणाम् ॥
अष्टौ शतसहस्राणि चकाराद्यां स संहिताम् ।
त्रिंशच्छतसहस्रञ्च देवलोके प्रतिष्ठितम् ॥
पित्र्ये पञ्चदश प्रोक्तं गन्धर्व्वेषु चतुर्दश ।
एकं शतसहस्रन्तु मानुषेषु प्रतिष्ठितम् ॥ १।१।१०५—६ ।

A close examination of the above verses would show that Sauti gives a brief history of the great Mahābhārata in the Aṇukramaṇikā Chapters. It is found here that the great Mahābhārata once contained 60,00 000 ślokas. Of these 30,00,00 ‹ are current among gods, 15,00,000 among *manes*, 14,00,000 among Gandhavas and 100,000 among men. This, as is in vogue among Sanskrit writers†, gives a divine origin to the great epic. The only real thing we get here is that our epic contains 100,000 ślokas and that it is called the Great Bhārata with legends. Besides, we get that the portion, excluding legends, is called Bhārata or Bhārata Saṃhitā and contains 24000 ślokas. Regarding the number 8,800 it is clearly stated that the book contains the above number among many other verses amounting to one hundred thousand and were called Kūtas (or Vyāsa kūtas)

What can be gathered from the verses cited by Sauti

† See the opening verses of the Nārada Saṃhitā and the Śukra Nītisāra etc.

because of their mysterious meaning and known only to Vyāsa, the author and his son, Śuka. It was doubtful if these were known to Sañjaya or not. This is said in connection with the legend of Gaṇeśa's becoming the writer of the book.

So, no doubt is left as regards its containing 8,800 verses but they constitute its body. The only thing that remains now to discuss is its three beginnings. The śloka Manvādi or Mantrādi does not speak of the three beginnings but only the mode that was followed in the study of the book. Some schools began from the syllable '*OM*', some from the tale of Āstika, while others from the Vasu Uparicara. Thus summing up the above we find that our Mahābhārata from the time of its author had a lac of ślokas, that its 8800 ślokas being very difficult are known as *Kūṭas* and that the neucleus of the book contains 24000 ślokas. Thus the theory that the Mahābhārata passed through the three different stages before it assumed its present stage falls to the ground. There is a class of scholars who agree with those scholars, referred to here-to-fore as to the different stages of the book with this exception only, as said before, that the epic underwent four different stages instead of three and that the book is not a compilation of matters composed by different

Three beginnings of the Mahābhārata

poets at different times but it hads been revised and altered four times by Vyāsa himself during his lifetime. In their opinion the book contained only 4 verses in its original form and then developed, stage by stage, containing 8,800, 24,000 and 100,000 in order. Regarding the first stage of the book they base their argument on a verse of the Svargārohan Parva.* The slokas, as my knowledge goes, do not speak of the book consisting of 4 verses but they only state that after the composition of the book, the great sage Vyāsa gave the gist of book to his son Śuka in four verses. Other points raised by them have already been discussed and refuted.

The four different stages of the book—these are only different editions with additions and alterations made by the poet himself.

As regards the disagreement of the verses and chapters as said by Sauti, it would suffice to say that Sauti did not mean exactly a lac of slokas by saying that the work consisted of a hundred thousand slokas, but by it he only meant a round number that was more or less, equal to a hundred thousand. The Mahābhārata, as we get it now, contains about 84,000 slokas excluding Harivaṃśa which according to Sauti contained 12,000 slokas and was thought as a part of the Mahābhārta. So practically the book consists of about a lac of slokas in round number. Besides the present Harivaṃśa has about

An explanation of the disagreement of verses with what Sauti had said

* महर्षिं भगवान् व्यासः ज्ञात्वैनां संहितां पुरा।
श्लोकैश्चतुर्भिर्धर्मात्मा पुत्रमध्यापयत् शुकम् ॥ १८।५।९०

16000 ślokas. This being added to the number of ślokas found in the original now gives exactly a lac of ślokas. The book passed through mauscripts for more than four thousand years and therefore it is not a matter of great wonder that the copyists carried matter of the previous chapters to the subsequent ones and vice-versa. It is mentioned in the Ādi-parva (52 ch.) that the sage took full three years to compose these verses. It is not at all impossible therefore that an intellectual giant like Vyāsa would compose about 300 ślokas a day.*

Many a poet has derived the subject-matter of their books from this

The poet's prophecy regarding his work (1. 92) has come to be true to the letter. † Poet like Bhāravi, Māgha, Rājsekhara and others have taken the burden of their poems from this Mahābhārata. Kṣemendra Vyāsa Dasa made a poetical abstract of the book known as Bharata-manjarī in the 11th century, which is the oldest book of its kind. There are many dramas such as, *Veṇī saṃbhāra*, *Urubhanga* etc. which have their subject matters taken from it.

Kumāril and Śaṅkara.

DATE OF THE MAHĀBHĀRATA.

Kumārila who flourished in the first half of the 8th century A.D. mentions the Mahābhārta in his Tantra Vārttika. The great Vedāntist philosopher Saṅkara who wrote his commentary

* Shelly says that he could write 4 to 5 hundred verses at a stress.

† सर्व्वेषां कविमुख्यानामुपजीव्यं भविष्यति ।
यद्वन्मध्य इव भूतानां अक्षयो भरतद्रुमः ॥

on the Brahma Sūtra in 700 A. D. refers to the Mahābhārta as a Smṛti.

The famous Sanskrit authors Vāṇa, Subandhu, and others took the burden of their works from the great epic and were acquainted even with the Harivaṃsa which is considered to be its complement. These emphasise the theory that the poet flourished about sixth or seventh century A. D.

Vāṇa, Subandhu and others.

Several land grants, dated between 480 and 500 A. D., quote the Mahābhārata as an authority teaching the rewards of the pious donors and the punishment of impious despoilers. These show that the Mahābhārata attained its present character before the middle of the 5th century A. D.

Land-grants

There are references to Hindu temples and Buddhistic mounds in the epic. The latter proves its priority to the growth of Buddhism.

Temples etc

The Yavanas, Pahllavas and Śakas, who were brought into India by Alexander's conquest in 327 B. C., are mentioned as the allies of the Kurus.

Yavanas etc.

We have seen already that Viṣṇu and Śiva became prominent deities during the so called second stage of the epic. We learn from the account of Megasthenes' that this was the case at about 300 B. C. The above facts go to show that the second stage of development of the epic had taken place before the 4th century B. C.

Megasthenes' account.

The Mahābhārata as found in the first stage perhaps came into existence about the 5th century B. C. The mention of the Mahābhārata in Aśvalāyana's Gṛhya Sūtra, composed about 5th century B. C., confirms the above suggestion.

Aśvalāyana Gṛhya Sūtra,

It is most probable that the original kernel of the epic traces its origin to the ancient conflict between the Kurus and the Pāncālas. Hence the historical germ of the great epic cannot be later than the 10th century B. C. as it is found in the Śatapatha Brāhmaṇa. According to many oriental scholars the book was composed about 1500 B. C. But the orthodox view is that the book was composed by Vyāsa at the juncture of Dvāpara and Kali which corresponds to about 3000 B. C.

The germ of the Epic

Commentators.

The best commentator of the Mahābhārata is Nīlakaṇṭha of Mahārāṣṭra. Older than Nīlakaṇṭha is one Arjunamiśra. The earliest extant commentator of the great epic is Sūrya Nārāyaṇa. It is now being commented by M. M. Haridāsa Siddhānta Vāgīśa.

The epic kernel of the Mahābhārata describes the fight between the Kauravas and the Pāṇḍavas lasting for eighteen days. Dhṛtarāṣṭra and Pāṇḍu were two brothers. The former was born blind and so was excluded from the throne in favour of the latter. Pāṇḍu having died, Yudhiṣṭhira, his eldest son, was

Story of the Mahābhārata

taken as heir. Duryodhana, the eldest son of Dhṛtarāṣṭra, managed by dice-play to banish the Pāṇḍavas, the rightful heirs to the throne, for twelve years and one year more in *incognito* and took the reins of Government in his own hands. The term of exile being over the Pāṇḍavas returned and asked for their throne but Duryodhana, inspite of Sri Kṛṣṇa's negotiations, was not ready to return even the slightest bit of land without fight. No alternative being left, the Pāṇḍavas declared war against the Kauravas. Both the parties arrayed their soldiers, numbering 18 *akṣauhiṇīs* in the famous field of Kurukṣetra and there ensued the great Bhārata war wherein all the Kṣatriya heroes of India and other countries, took the side of one or the other. The goddess of victory smiled upon the Pāṇḍavas. At the end of the battle there were but five souls alive and the world was rendered heroless.

Episodes of the Mahābhārata.

The episodes of the Mahābhārata are numerous. Of these those of Śakuntalā, Rāma, Ṛṣya-śṛṅga, Ouśinara Śivi, the abduction of Draupadī, Sāvitri and Nala are famous.

Story of Śakuntalā.

1. Śakuntalā :—Once Duṣyanta, a descendant of Puru, went a-hunting in the penance-grove of Kaṇva. There he saw Śakuntalā watering the plants of the grove with her female

friends. The king fell in love with her at first sight. On his approach to them, he knew that Kaṇva was away from the hermitage and the duty of hospitality was entrusted to Śakuntāla, his foster-child. Duṣyanta married her secretly in the Gandharva way and left the hermitage before the sage came. After the departure of the king when Śakuntalā was absorbed in his thought, the Grim Sage Durvāsā appeared on the scene and demanded hospitality, but his words fell on the deaf ears of Sakuntalā. Upon this the sage flew into a rage and cursed her that the king for whom she neglected her duty would not be able to remember her without seeing the ring he had given her as a keep-sake at the time of separation. Śakuntalā later on became big with child and the sage knowing the cause of this through meditation resolved to send her to the king. Śakuntalā on her way to Duṣyanta's place lost the ring and was rejected by the king. She was then borne away to heaven by Menakā, her mother. It so happened that a fisherman was charged with the theft of a royal ring. When this was reported to the king, he summoned the man to his presence to know how he had come by it. At once the story of Śankuntalā awoke into his memory and he felt very sad. Then Mātali, the charioteer of Indra, came down from heaven and informed Duṣyanta that his help-

was required by Indra for killing a demon. The king at once started for heaven and defeated the demon in fight. On his way back from heaven he met Śakuntalā with her son Bharata in the hermitage of Kāśyapa and was reunited with her.

Story of Rāma.

2. Rāma—Rāma the eldest son of king Daśaratha of Ayodhyā, married Sītā, daughter of Janaka of Mithilā. Daśaratha promised Kaikeyī two boons, when he was pleased with her services before. Kaikeyī now asked for those two boons. She wanted that by these two Rāma should be banished for fourteen years and Bharata her son ascend the throne. Rāma accordingly left the kingdom with his brother Lakṣmaṇa and his wife Sītā and dwelt for some time in the Daṇḍaka forest. Sītā was stolen away by Rāvaṇa, the Rākṣasa king of Laṅkā (Ceylon). Rāma, making alliance with Sugrīva, Hanumān and other chiefs of Kiṣkindhyā, made for Laṅkā and having killed Rāvaṇa in the battle rescued Sītā. He then came over to Ayodhyā and became king.

Story of Ṛṣyaśṛṅga.

3. Ṛṣyaśṛṅga :—Ṛṣyaśṛṅga, son of the sage Vibhāṇḍaka was engaged as a priest by king Lomapāda to do a sacrifice when there was a drought in his kingdom. Ṛṣyaśṛṅga produced rain and was rewarded with the hand of Śāntā whom Lomapāda took as adopted daughter from Daśaratha, his friend. Then

the sage being invited by Daśaratha had gone to his capital and performed *Putreṣṭi* sacrifice for him. This resulted in the birth of Rāma and his brothers.

Story of Śivi.

4. Śivi :—King Śivi, son of Uśmara, was famous for his munificence. It is said that Indra and Fire god (Agni) in the guise of a hawk and a falcon respectively appeared before the king to test him. The pigeon for fear of its life took shelter with the king, whereupon the hawk asked the king to give him it as his food. The king thereupon was ready to give the hawk some flesh from his own body equal in weight to that of the pigeon instead. At last he to keep his words was ready to sacrifice his own his life even. Thereupon Indra and Agni took their respective forms and praised the king highly for his virtuous deeds and went away.

Stealing of Draupadī by Jayadratha.

5. Abduction of Draupadī—When Draupadī was living in exile with the Pāṇḍavas in the Ramyaka forest, Jayadratha, king of Sindhu, fell in love with her at her sight. Once when Draupadī was alone in the cottage he took her forcibly on his chariot and began to flee away. The Pāṇḍavas on their return found the cottage empty and following Jayadratha in hot haste killed his body guards. Then they took hold of Jayadratha and insulted him in various ways. And the Pāṇḍavas returned with Draupadī to their cottage.

6. Sāvitrī—Sāvitrī, the only daughter of king Aśvapati of Madra, was famous for her beauty and virtue. She being ordered by her father to choose a husband for herself went with the ministers and selected Śatyavāna, son of king Dyumatsena of Śalya, who, defeated by his enemies, took abode in the forest and lived the life of a hermit. Nārada, the divine sage, protested against this marriage as Satyavāna was doomed to die after a year. Sāvitrī, who gave her heart to Satyavāna was obstinate and so the king gave his consent to it. They were soon married. Satyāvāna's span of life was decreasing. Sāvitrī took a vow called *Three-nights* and after its completion followed Satyavāna when he was going to collect sacrificial fuel in a forest There while chopping a dry bough he felt uneasy and lay down placing his head on the lap of Sāvitrī. Yama appeared on the scene to take the life of Satyavāna but seeing her unflinching devotion to her husband promised her three boons. By virtue of one of these her father-in-law got back his eyes and by another he was restored to his kingdoms. By the third she was to be the mother of a hundred sons. By this third boon the *God of death* was checkmated and he gave Satyavāna back to Sāvitrī. Then they lived long in happiness.

Story of Sāvitrī and Satyavān.

7. Nala—Nala, king of Niṣādha, was a man of matchless beauty and high virtue. He

Story of Nala and Damayantī.

was attracted by the peerless beauty of Damayantī, daughter of king Bhīma. It is said that he sent a swan to this lady as his messenger. From it she came to know of the virtue and beauty of Nala and fell in love with him. Damayantī's choice of husband by herself being proclaimed Nala started for Vidarbha. On his way he met Indra and other *lords of the quarters* who too were going to the marriage assemblage. These gods sent Nala to Damayantī, to inform her of their love for her. The gods knowing the deep love of Damayantī towards Nala took the shape of Nala and sat in the meeting. Dayamantī was able to recognise Nala and put the wedding wreaths round his neck whereupon the gods were pleased with her and left the place after blessing her. The gods on their return met with Dvāpara and Kali. Kali was angry and resolved to bring ruin upon her by hook or by crook. In consequence of his trick Nala was bound to leave his kingdom and to reside in a forest with his wife. After many vicissitudes of life Damyantī, separated from Nala, went to her father's house. There her choice of husband being again declared Nala who acted as a charioteer of king Vāhuka of Oudh went to Vidrbha and was reunited with Damayantī. Therefrom he went to his kingdom with his wife and spent the rest of his days happily.

Three main editions of the Epic.

1. Calcutta edition—This was published in 4 volumes in 1834-39 with the Harivaṃśa but without any commentary. Calcutta.

2. Madras edition—This, printed in Telegu character, came out in four volumes in 1855-60, including Harivaṃśa and extracts from Nīlakaṇṭha's commentary. Madras.

3. Bombay edition—This was published in Bombay in 1863 with Nīlakaṇṭha's commentary but without Harivaṃśa and is decidedly the best edition as regards readings. Bombay.

Origin.

1. Origin of the Rāmāyaṇa :—It is said that the Rāmāyaṇa was composed by the great sage Vālmīki living on the bank of the Ganges. The sage at first taught this to Lava and Kuśa, who sang it at the *Horse sacrifice* (Aśvamedhayajña) of Rāma Candra before a great assemblage. Professor Macdonell is of opinion that the Rāmāyaṇa was composed at Kośala.

Body.

2. Body of the Epic :—In its present form the epic contains some 24000 Ślokas distributed into seven books called Kāṇḍas.

Names of Kaṇḍa.

These are Ádi, Ayodhyā, Araṇya, Kiśkindhyā, Sundara, Lankā, and Uttara.

Ádi Kāṇḍa

The Ádi Kāṇḍa describes the birth of Rama, Bharata, Lakṣmaṇa and Satrughna, their marriage with Sītā, Maṇḍavī, Ūrmilā, and Śruta-kīrti respectively. It also gives an account of the fore-fathers of Rāma, descent of the Ganges and the humiliation of Paraśurāma.

At the outset of the Ayodhyā Kāṇḍa we find that Daśaratha wishes to make Rāmacandra heir-apparent and consults with Vaśiṣṭha and his ministers for the inaugration ceremony of Rāma. At the instigation of Mantharā Kaikayī asked Daśaratha to banish Rāma for fourteen

years and install her own son Bharata in his place for the two boons promised to her formerly by Daśaratha. Rāmacandra abiding by the orders of his father started for the forest with Lakṣmaṇa and Sita amidst the wailings of the citizens. He struck friendship with Guhaka and then went to the hermistage of Bharadvāja and Vālmiki. Daśaratha died after a few days. Bharata was sent for and came to the capital to perform the funeral ceremony. He went to Rāma to bring him back but Rāmcandra could not be induced to take back the kingdom. Bharata returned with the sandals of Rāmacandra and placing them on the throne at Nandigrām governed the country as a Vice-regent of Rāma. Ayodhyā Kāṇḍa.

Rāmacandra entered into the Daṇḍaka forest, killed Birādha, Khara, Dūṣaṇa and Mārica in the guise of a stag. Rāvaṇa with a view to retaliate upon Rāma for the insult he threw upon Śūrpanakhā by severing her nose and ears stole away Sītā and bronght her over to Laṅkā. Araṇya Kāṇḍy.

Rāma makes friends with Sugriva, Hanumān and others, kills Vāli and sends messengers in search of Sītā. The monkeys meet Sampāti and know from him the where-abouts of Sitā. Kiṣkindhyā Kāṇḍa.

Hānumān crosses the ocean, fights with Laṅkā disguised as a demoness and enters into

Sundara Kāṇḍa.

the inner apartments of Rāvaṇa. He then goes to the Aśoka forest, meets Sītā there and converses with her. Taking a signet ring from Sītā Hanumān becomes ready to return to Kiṣkindhyā but before starting he breaks the pleasure garden into pieces, fights with the Rākṣasas, kills many of them and then burns Laṅkā to ashes. He then pays a visit to Sītā again and starts for Kiṣkindhyā and reaching there safe, presents Rāma with the signet ring of Sītā.

Laṅkā Kāṇḍa.

Rāmacandra makes Nala construct a bidge over the sea and reaches Laṅkā with his allies. He makes alliance with Vibhīṣaṇa and after a long fight of ten months kills Rāvaṇa with his friends, relations and captures Laṅkā. He then made Vibhīṣaṇa king of Laṅkā and returned to Ayodhyā with Sītā, Lakṣmaṇa and his friends. The coronation ceremony of Rāmacandrā being over, the Rākṣasas and Vānaras departed to their respective kingdoms and Rāmacandra ruled the kingdom for many years with the help of his brothers.

Uttara Kāṇḍa.

Agastya comes to Rāmacandra after the inaugurātion ceremony and relates to him the birth of Rāvaṇa and his brothers, and Rāvaṇa's conquest for the world, etc. On hearing a rumour regarding Sītā he resolves to banish her and asks Lakṣmaṇa to do it. Lakṣmaṇa takes Sītā to the hermitage of Vālmiki and

leaves her there. Rāma makes preparation for a horse-sacrifice and lets loose the consecrated horse guarded by Candraketu. On the return of the horse the great sacrifice commences. Vālmīki with Kuśa and Lava attends the ceremony and the two brothers narrate the story of the Rāmāyaṇa there. Sītā was sent for and when she appeared Rāmacandra asked her to give the proof of her chastity. Whereupon Sītā entered into the nether world. Kāla disguised as a sage came to Rāmacandra and managed some how to induce Rāma to forsake Lakṣmaṇa. Kuśa and Lava were installed as kings and Rāmacandra with Vānaras, Rākṣasas and principal citizens entered into the waters of the Sarajū.

The original position of the Rāmāyaṇa.

The valuable researches of professor Jacobi have shown that the five books (II-VI.) form the nucleus and that the first and seventh books were subsequently added to it. The following arguments are adduced to support this statement.

(a) Several passages of the first book are directly at variance with the statement of the other books.

The first and the last books are later additions.

(b) The main story of the epic is concluded in the sixth book and so there is no necessity of the seventh.

(c) Moreover we get two tables of contents in the book, one of which takes no notice of the first and last books.

The composition of the last book seems to be a work of an unripen hand and my firm conviction is that it was added afterword. As regards the first book, I believe, it formed a part of the original.

Recension.

3. Three recensions :—There are three recensions of the Rāmāyaṇa also. These are—The *West Indian*, the *Bengal*, and the *Bombay* editions.

Date of the Rāmāyaṇa.

4. Date of the Rāmaāyaṇa :—The original portion of the Rāmāyaṇa, say some scholars, was most probably composed in the 5th century B. C. and additions were made sometime after 300 B. C. Professor Macdonell supports this view by saying that the original portion of the Rāmāyaṇa was composed before the epic kernal of the Mahābhārata assumed definite shape. Further he proves it from the fact that the heroes of the Rāmāyaṇa are often mentioned in the Mahābhārata, while those of the latter find hardly any place in the former. The connection of the Rāmāyaṇa with the *Buddhistic literature* helps in ascertaining its date. One of the pāli Birth stories gives the story of the Rāmāyaṇa in some altered shape. These prove that the origin of the Rāmāyaṇa must precede the Buddhistic period.

Internal and external proofs.

The Rāmāyaṇa takes no notice of Pāṭaliputra though near this very city Rāma marched on his way to the forest. Pāṭaliputra or modern Pāṭnā was founded by Kālāsoka during whose reign the second Buddhistic council was held in 380 B.C. The author of the book has mentioned some

minor cities such as Kauśāmbī, and Kānya Kubja. Had Pātaliputra existed at the time he would have certainly mentioned it. This makes its composition to be earlier than the fourth century B.C. In the original part of the Rāmāyaṇa we do not get Sāketa as the name of Ayodhyā. The Buddhists, Jainas, Greeks and Patanjali in his *Mahābhāṣya* assign this name to Ayodhyā. This points to the couclusion that the Rāmāyaṇa was composed before their time. The earliest Buddhistic literature being composed in the 5th century B. C., it can safely be assumed that the Rāmāyaṇa was composed in the 6th century B. C. at the latest.

As is seen from the body of the book The Rāmāyaṇa aims at popularity. About the time of Pāṇini Prākṛit was the dialect of the country where the Epic was composed. The language in which the book has been compoesd could not be understood by the people in general, besides, some of its words do not tally with the system of Pāṇini for their formations. Both of these go to show that the book was composed at pre-pāṇin-period. Pāṇini, as the accepted opinion goes, flouished in the fourth century B. C, but Professor Goldstücker is of opinion that his date cannot be later than the 8th century B.C. If Goldstücker's opinion is taken to be

Language of the epic

correct, the composition of the Rāmāyaṇa took place at about 9th century B. C. The Mahābhārata, it has now been proved decidedly, was composed about 1500 B. C. The Rāmāyana as it precedes the Mahābhārata, was composed at least about 2000 B. C. Besides we get the name Ikṣhvāku, Rāma and Daśratha in the Ṛgveda, therefore the historical germ of the epic dates back to about 4000 B. C.

The style of the Rāmāyaṇa

Style.

Vālmīki is rich in similes. He often uses the cognate figure called rupaka or identifications. He also employs other ornaments familiar to the classical poets and the style of his description almost equals that of the classical poets. The Rāmāyaṇa in fact represents the dawn of the later artificial kāvyas. Vālmiki is called the Ādi Kavi or *first poet* because he was the first to compose the following verse in śloka metre after the Vedic period.

"मा निषाद ! प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत् क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥

The two parts of the Rāmāyaṇa

Two parts of the epic.

The original Rāmāyaṇa consists of two distinct parts. The first describes the events of the court of king Daśaratha at Ayodhyā and other consequences. There is nothing fantastic in the narrative. The

second is based on myths and is full of marvels and fantacies. Messrs Lassen and Weber are of opinion that the story was intended to represent allegorically the first attempts of the Aryans to conquer the Deccan.

Jacobi and the Rāmāyaṇa.

According to Prof. Jacobi it is based on the Indian mythology. Sītā can be traced to the Ṛgveda where she appears as the furrow personified and invoked as a goddess. Rāma would be no other than Indra and his quarrel with Rāvaṇa corresponds to the Indra Vṛta-myth of the Ṛgveda. The rape of Sītā has its prototype in the stealing of the cows by Paṇis and recovery of them by Indra. Māruti represents Indra's alliance with the dog Saramā and the Maruts in his conflict with Vṛtra. Saramā crossed the waters of the river Rosā as Māruti did that of ocean. and traced the cows.

Story of the Rāmāyaṇa.

Subject matters of the Rāmāyaṇa.

Daśaratha, king of Ayodhyā had four sons—Rāma, Bharata, Lakṣmaṇa and Śatrughna. Daśaratha, being old resolved to declare Rāma, his eldest son, as Yuvarāja or heir-apparent. But Kaikeyī, his second queen, whom Daśaratha previously promised two boons, came forward and asked for her boons. By one she wanted to banish Rāma for fourteen years and by the other to

instal Bharata, her son, as Yuvarāja. Rāma accordingly went to the forest accompanied by his beloved brother Lakṣmaṇa and faithful wife Sitā. But as ill luck would have it Sītā was stolen therefrom by Rāvaṇa, the Rākṣasa king of Laṅkā. Rāma made alliance with Sugrīva, king of Kiṣkindhyā, Hanumāṇ and others, and going over to Laṅkā killed Rāvaṇa with his family and rescued Sītā. Then returning to Ayodhyā he took the reins of government in his own hands from Bharata who acted as a regent of Rāma during his absence.

The Episodes of the Rāmāyaṇa.

Episodes.

The Rāmāyaṇa contains several interesting episodes, of which the descent of the Ganges, the story of Viśvāmitra and the origin of the śloka are famous.

Bhagīratha brings down the Ganges.

1. Descent of the Ganges.—The horse of the horse-sacrifice of Sagara being stolen by Indra, his sixty thousand sons went, far and wide, in search of him. They dug the earth with spades and found him standing by Kapila. They thereupon hurled volies of insulting words upon Kapila and were reduced to ashes by the angry sage. Then their desendants with a view to sanctify the remains of their ancestors tried in vain for centuries to bring down the divine Ganges from heaven. At last Bhagiratha was able, on account of his hard penances, to bring down the heavenly river.

2. Viśvāmitra—Once Viśvāmitra went to the hermitage of Vaśiṣṭha and was highly entertained by the sage. Everything was done by the miraculous power of his cow. Seeing this Viśāmitra took the cow forcibly with him at the time of his departure from the grove. The cow looked piteously at the sage and understanding that he had no power to save her from the iron grip of the king produced mighty soldiers from her body and routed the royal force. The king thus overpowered by the Brahminical power gave himself up to severe penances and attained Brāhmanhood. And at last he was reconciled with the noble sage Vaśiṣṭha.

How Viśvāmitra attained Brahmanhood ?

3. Origin of Śloka—Vālmīki while sitting by the river Tamasā for the purpose of ablution saw once a hunter kill a heron out of a loving pair. He was keenly moved at the grief of the female bird and gave vent to his sorrow by the following Śloka that came out of his mouth all of a sudden.

Origin of Śloka.

It is said that no verse was composed in such a metre before this in classical literature. It runs thus—

"मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत् क्रौञ्चमिथुनादेकमवधीः काममोहितम्" ।

Popularity of the Rāmāyaṇa.

The epic says that the Rāmāyana will survive upon the lips of men as long as mountain-

range stands and rivers flow upon the earth.* This prophecy has been abundantly fulfilled. Its stories furnish the subjects of many Sanskrit poems and plays. It delights the hearts of myriads of Indians even now.

* यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावत् रामायणकथा लोकेषु प्रचरिष्यति ॥ १।२।३६—३३ ।

PURĀṆAS.

Definition—The theogonical treatises dealing more or less with the fivefold topics, viz (1)primary creation,(2) dissolution, (3) genealogy of gods and patriarchs, (4) reigns of Manus (mundane cycles) and (5) instructive legends in connection with royal families, go under the general name of the Purāṇas[1] The term *Purāṇa* originally meant"Purāṇam ākhyānam" as is evidenced by vedic legends. The name purāṇa is significant in as much as they fill up the gap left by the vedas.

Definition and meaning

Its Origin and anttquity—According to orthodox Hindus the Purāṇas like the Vedas, were the breathing of the Absolute Being or Brama.[2] It is said in the Agni and Matsya purāṇas that Purāṇa at first was remembered by Brahmā and then the four Vedas came out of his four mouths.[3] The popular belief is that all the 18 purāṇas with an equal number of upapurāṇas were

The orlgin the purāṇas. —their antiquity and authorshi(s.

1 "सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च।
वंशानुचरितञ्चेति पुराणं पञ्चलक्षणम्॥"

2 हरिवंशक २।७।१०; ४।५।११

3 पुराणं सर्वशास्त्राणां प्रथमं ब्रह्मणा स्मृतम्।
अनन्तरञ्च वक्त्रेभ्यो वेदास्तस्य विनिर्गताः॥

composed by Kṛṣṇa Dvaipāyana Vyāsa. The close study of the vedic literature would show that the Purāṇas reach back to great antiquity and are rooted in them. The germ of a large number of pauranic legends is scattered in many of the Ṛgveda-hymns. Many legends familiar in the Brāhmaṇs reappear in the Purāṇas in slightly modified forms. The very name Purāṇa indicates its remotest antiquity. The Atharva veda (xi 7. 24; x 6) mentions the name of purāṇa along with the four Vedas. But the existence of treatises known as purāṇa is proved directly in the sūtra literature. The Dharma Sūtra of Gautama, which is supposed to be the oldest work of the kind mentions the name of the purāṇas together with the Vedas, the law books and the vedāṇgas and hence there remains no doubt that it speaks of some particular treatises by the term purāṇa. The Āpastamba Dharma sūtra also (which is supposed by the scholars to be very old), has two passages among numerous qutations from the purāṇas and a third from the Bhaviṣya Purāṇa (but it is not found in the modern printed edition). These are sufficient guarantees for the existence of purāṇas and for their antiquity. The above mentioned Dharma Sūtras, in the opinion of some scholars, belong to the fifth

Sources of the purāṇas

or fourth century B. C. and therefore these literatures go back at least to 6th century B. C. It may be that our modern purāṇas are but recasts of the older works designated as purāṇas and for this their existence cannot be denied. The Harivaṃsa which is a supplement to the Mahābhārat, quotes Vāyu purāṇa which exactly agrees with the Vāyupurāṇa that has come down to us. The Mahābhārat (1. 2. 82-83) also mentions the names of Viṣnu and Bhabiṣya-purāṇas *

The antiquity of the Purāṇas.

Position of Purāṇas in Indian Literature

It is very difficult to find out the exact position of the purāṇas in Indian literature. Prof. Büller describes them as "popular sectarian compilations of mythology, philosophy, history and sacred law intended, as they are now used, for the instruction of the unlettered mass, including the upper division of the Śūdra Varṇa" (Laws of Manu S. B. E. X X V. P XCi). Mr. Pargiter and J. N. Farguhar also echo the samething in the following lines. "They

Purāṇas, a store-house of mythology, philosophy, law and history

* वैपायनेन यत् प्रोक्तं पुराणं परमर्षिणा। सुरै ब्रह्मर्षिभिर्यच्च श्रुत्वा यदभिपूजितम्। Maha. I.1.17. इतिवृत्तं स्मृतः पञ्चमं पुराणं किलसंज्ञितम्। Maha. 1. 2. 82.

† "वायवीयवाक्यमितिशेषः पुराणं वैद्यवमिति एतावान् शब्दस्य अयोगविषयः।

afford us far greater insight into all aspects and phases of Hinduism—its mythology, its idol-worship, its theism and pantheism, its love of God, its philosophy, its superstitions, its festivals and ceremonies and and its ethics than any other works" (vide Paigiter, E R E X. pp 451 and J.N. Ferguhar, Outlines of the Religious Literature of India p. 136). The Mahābhārata for the greater part and the Harivaṃsa almost-entirely partake of the nature of the Purāṇas. The later books and chapters of the Rāmāyaṇa too are nothing but purāṇas. There are numerous myths, legends and didactic matters of the purāṇas in common with the epics. The five fold characterestics of the ordinary purāṇas and the tenfold characteristics * of the Mahāpurāṇas, as given by the purāṇas themselves, show that they are, to speak briefly, a compendium of treatises secular or spiritual.

Mahābhārata and Rāmāyāṇa specially its last part, akin to Purāṇas.

Two kinds of Purāṇas

Purāṇas—their relation with the Vedas.

Purāṇas—a part of the Vedas.

It is said that the Purāṇas are the fifth Veda †. Itihāsa, which is a part of

* सर्ग, प्रतिसर्ग, वृत्ति, रक्षा, अन्तर, वंश, वंशानुचरित, संस्था, हेतु and अपाश्रय।

† इतिहासपुराणानि पञ्चमं वेदमीश्वरः।
सर्व्वेभ्यः एव वक्त्रेभ्यः ससृजे सर्व्वदर्शनः। भागवत पुराण २।१२।८
इतिहासः पुराणञ्च पञ्चमी वेद उच्यते।
वेदास्तदध्यायनान्न ब्रह्मभारत पञ्चमान्।

the purāṇas, is also called the fifth Veda in the Chāndogya upanisad.* The Mahābhārata says that the Vedas should be swollen by histories and purāṇas.† But the Vedas cannot be filled up by non-vedic texts, so, according to the orthodox view these books are part and parcel of the Vedas.

Classes of Purāṇas—their number and divisions.

There are two broad divisions of the purāṇas—the purāṇas and Mahāpurāṇas in accordance with the fivefold and tenfold characteristics possessed by them as has been said before. The purāṇas are didactic in character and sectarian in purpose. From the sectarian stand point they fall under three heads—the Vaiṣṇava, the Śaiva and the Brāhma purāṇas. There are eighteen purāṇas and these are divided equally in three groups to magnify the glory of Viṣṇu, Śiva and Brahmā respectively. Thus we find that the pauranic doctrines consists mainly of the worship of the *Trinity*—Brahmā, Viṣṇu and Maheśvara. Rajoguṇa is predominant in Brahmā, Sattvaguṇa is predominent in Viṣṇu and *tamoguṇa* is predominent in Maheśwar. So in the last

The Purāṇas —their characteristics and divisions

* ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमाथर्वणं चतुर्थमितिहासं पुराणं पञ्चमं वेदानां वेदम्। छान्दोग्य ३।१५।७

† इतिहासपुराणाभ्यां वेदं समुपबृंहयेत्—महाभारत १।१।२६७

section of the Padma Purāṇa we find the purāṇas divided into three classes in accordance with the three guṇas, the rajah, the Sattva and the Tamha. So they are also called the Rājasik, Sāttvik and Tāmasik Purānas * This list of Padma Purāṇa corresponds exactly to that given in the Viṣṇu purāṇa but some purāṇas read Vāyu in place of Śaiva Purān, while others take Vāyu in lieu of Brhama which is taken as Purāna Saṃhitā. It is said that the purāṇas like the Vedas were formerly one undivided whole consisting of a hundred crores of ślokas, which explain how the fourfold pursuits of human desire, viz, dharma, artha, Kāma and mokṣa, can be attained. In course of time people were disgusted to study such a bulky and unwieldy text. So Kriṣṇa Dvaipāyana Vyāsa, an incarnation of Lord Viṣṇu, divided and arranged it in 18 parts. Each of these parts came to be known as a purāṇa. The words of Brahmā unto Marīchi in the Bṛhannāradiya purāṇa support the above statement.

Number of Purāṇas—their bulk.

Division of thePurāṇas.

* "मात्स्यं कौर्मं तथा लैङ्गं शैवं स्कान्दं तथैव च।
आग्नेयं च यदेतानि तामसानि निबोधत॥
वैष्णवं नारदीयं च तथा भागवतं शुभम्।
गारुडं च तथा पाद्मं वाराहं शुभदर्शने।
सात्त्विकानि पुराणानि विज्ञेयानि शुभानि वै॥
ब्रह्माण्डं ब्रह्मवैवर्तं मार्कण्डेयं तथैव च।
भविष्यं वामनं ब्राह्मं राजसानि निबोधत॥

Pauranic creation etc.—The paurāṇic creation corresponds to that of the Sāṃkhya Philosophy and the code of Manu somewhat modified. In the Sāṃkhya philosophy convulsion in the primordial matter is caused by the presence of Puruṣa, whereas in the purāṇas it is the volition of Brahmā that causes this disturbance. The state of equilibrium of the three guṇas, *sattva, rajah* and *tamah*, is Prakriti. When this equlibrium is disturbed, Prakṛti marches upon its courses of evolution and there appear 24 categories known as 24 tattvas. Puruṣa coming in contact with Prakṛti, his own power, manifests himself as Iśvara and the threefold divinities, Brahmā, Viṣṇu and Śiva. In Iśvara there is pure sattva-guṇa, while in Brahmā, Viṣṇu and Śiva there is predominence of rajah, sattva and tamah guṇas respectively. Being desirous of creation Brahmā created *Birāt* who in his turn created ten Prajāpaties. These Prajapaties created men. This manifested world at the end of a Manvantar enters into Brahma and remains there in its potential state till new creation begins. This state is known as Pratisarga or resolution. By Vaṃśa is meant the genealogy of gods, sages, and kings. Manvantar is the time presided over by a particular Manu. This com-

Creation according to Purāṇas.

Manvantara.

prises 71 yugas, where a yuga is the sometotal of Satya, Tretā, Dvāpar and Kali. There are 14 Manus, viz, (1) स्वायम्भुव (2) स्वारोचिष (3) उत्तम (4) तामस (5) रैवत (6) चाक्षुष (7) वैवस्वत (8) सावर्णि (9) दक्षसावर्णि (10) ब्रह्मसावर्णि (11) धर्मसावर्णि (12) रैवसावर्णि (13) रुद्रसावर्णि and (14) इन्द्रसावर्णि. Now we are living in the time of Vaivasvata Manu.

Names of Manus and their time.

Legendary accounts in connection with gods, sages and kings with an eye to the instruction of people go by the general name of Vaṃsānucarit. Viṣṇupurāṇa (3. 6. 25) says that all the purāṇas describe these five things. But unfortunately all these five things are not found in many purāṇas. This discrepancy is in corroboration of our statement that the modern puraṇas are but recasts of the old ones. Besides this there are other reasons also to arrive at the above conclusion.

Characteristics of Parāṇas.

It is found that the total number of ślokas in all the purāṇs is 400;000. The Matsya, the Agni, the Brahma Vaivarta and the Devī Bhāgavata give an account of them. From this we can know that (1) Viṣṇu purāṇ has 23000 verses but the book as we get it now contains only 6000 ślokas. (2) The original Brahma Purā, is said to have 10,000 ślokas, but the purāṇ edited by Vangavāsi Press con-

Number of verses contained in the purāṇas

Viṣṇu and Brahma purāṇas.

tains 15000 ślokas, showing clearly that about a third of it has been interpolated. (3) The original Padma purāṇ had 55,000 ślokas. The original purāṇ, it is stated, had five sections, viz, Sriṣtikhaṇḍa, Bhūmikhaṇḍa, Pātālkhaṇḍa and Uttarkhaṇḍa, but the present edition conttains Brahmakhaṇḍa and Kriyayogakhaṇḍa in addition to them it contains, moreover, many things which are not found in its Anukramaṇikā. The Vāyu purāṇ, as we have said before, is taken in lieu of Śiva purāṇ. (4) The original Vāyu purāṇ had 24,000 ślokas, but the Vangavāsī edition has 19,000 ślokas. This has 6 Saṃhitās, namely, ज्ञान, विद्येश्वर, कैलास, सनत्कुमार, वायु and धर्म, but the original Śiva purāṇ had 12 Saṃhitās. (5) 'There is a controversy with regard to the Bhāgavata purāṇ. It is believed by some that Devī Bhāgavata is the real Bhāgavata purāṇ, while the Bhāgavata in its present form is but an Upapurāṇ. In the opinion of some this Bhāgavata was composed by Vopadeva Gosvāmī. But there is a mauuscript of the Bhāgavata purāṇ in the library of the Queen's College, Benaress, written in the 12th Century A.D., much earlier than the time of Vopadeva. Besides, the temple of Pāhāḍpur has some pictures that tally exactly with some scenes of the Bhāgavata.

Padma Purāṇa—its ślokas.

Vāyu Purāṇa—its ślokas.

The Bhāgavata Purāṇa—its ślokas.

This temple is thought to belong to the Buddhistic period. Therefore there remains no doubt with regard to its antiquity. The original Bhāgavata had 18,000 ślokas. (6) The original Agnipurāṇ had 15,800 ślokas. Besides it contains many things, such as, metre, figures of speech, astronomy, grammar etc. which do not come within the purview of the purānas. (7) The original Nāradiya purāṇa had 25,000 ślokas, the modern purān falls short of it. (8) The original Mārkaṇḍeya purāṇ had 9000 ślokas, while the present purāṇ has only 7000 ślokas. (9) The original Bhaviṣya purāṇ had 14,500 ślokas, but the present printed purāṇ has 2?000 ślokas, moreover it does not tally with the account as given in the Matsya purāṇ. (10) The original Brahma Vaivarta purāṇ had 18,000 ślokas, the present printed edition does not agree with the number. The index of the book is not similar to that given in the Nāradiya purāṇ. (11) The original Varāha purāṇ had 24,000 ślokas, but the Vangavāsi edition has only 9000. Besides it contains many things which do not fall in the province of the purāṇas. (12) The original Linga purāṇ had 15000 ślokas, but the number found in the Vangbāsi edition is less than that. (13) The original

The Agni purāṇa—its ślokas

The Nāradiya purāṇa its—ślokas

The Mārkondeya, Bhabiṣya, Brahmavaivarta Varaha, and Linga Purāṇas—their verses

Skanda purāṇ, according to the Matsya and the Agni purāṇs had 81,100 or 84,000 ślokas, but according to Bhabiṣya purāṇ the number was 100,000. Besides, it is stated that the purāṇ had 6 Saṃhitās, viz., सनत्कुमार, मृत, शाङ्करी, वैष्णवी, ब्राह्मी and सौरी, but in the printed edition we get seven sections—महेश्वर, विष्णु, ब्रह्म, काशी, आवन्त, नागर and प्रभास. (14) The original Vāmana Purāṇ is said to contain the four Saṃhitās—Māheśvarī, Bhāgavatī, Saurī and Gāṇeśvarī, each containing a thousand ślokas. This is not found in the present printed edition. (15) The original Kurma Purāṇa had four sections—Brāhma, Bhāgavatī, Saurī. and Vaiṣṇavī, but the present printed edition has only the Brāhmī section, which is only a part of the whole. (16) The original Matsya Purāṇa had 50 chapters consisting of 14000 Ślokas but it is not found in the present printed edition (17) According to some Purāṇs the original Garuḍa Purāṇa had 18,000 ślokas, while according to other Purāṇs, the number was 18000 distributed into two sections, Purva Khaṇḍa, and Uttara Khaṇḍa. The present printed edition has only 11000 Ślokas. (18) The original Vāyu purāṇ had 24000 ślokas but the present printed edition contains less number.

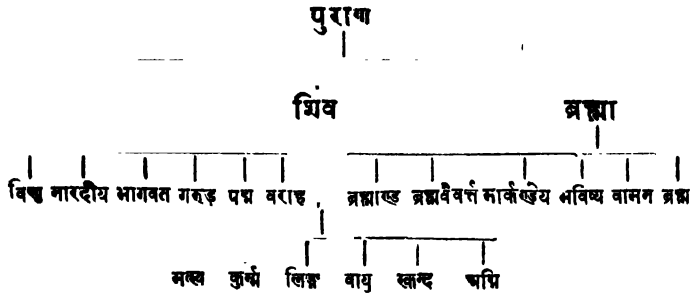
The Skanda purāṇs—its verses.

The Vāmana, the Kurma, the Matsya, the Garuḍa, the Vāyu Purāṇas—their ślokas

The Puraṇas, as we have said before, are divided into three classes in as much as

The Brāhma, Vaiṣṇava and S'aiva purāṇas—their names and subject matter.

they magnify the glory of Brahmā, Viṣṇu or Śiva. The Viṣṇu, Nāradiya, Bhāgavata, Garuda, Padma and Varāha are sacred to Viṣṇu; the Matsya, Kurma, Liṅga, Vāyu, Skanda and Agni are sacred to Śiva and the Brahmāṇḍa, Brahma Vaivarta, Mārkaṇḍeya, Bhaviṣya, Vāmana and Brahma are sacred to Brahmā. We give below a table of these Purāṇas and a short description of them all.



The Brahma Purāṇ, says the Viṣṇu Purāṇ, is the oldest of all and therefore we begin with this.

Brahma Purāṇa—its subject matter.

1. *Brahmā*—The earlier chapters give a description of the creation and an account of the solar and lunar dynasties up to the time of Kṛṣṇa. Then follows a description of the universe and an account of Orissa with its holy places and the temples of Jagannātha and Koṇārka. To this succeeds a description of the life of Kṛṣṇa.

The work ends with an account of the Yoga. It describes also Yugadharma, Varṇāśramadharma, Tīrtha and the origin of the Gaṅgā.

2. *Brahmāṇḍa.*—This is not found as a collective work, but exists only in fragments. Adhyātma Rāmāyaṇa is considered to be a part of this puraṇa. In the list of purāṇas given in the Kurma purāṇ, the eighteenth purāṇ is called Vāyabiya Brahmāṇḍa and therefore, in my opinion, this purāṇ is otherwise known as Vāyu purān. It is divided into four sections—the Prakriyapāda, Anuṣaṅgapāda, Upodghātapāda and Upashamhārapāda. In it we find the descriptions of creation, kalpas, different yugas, manvantar, dynasties of kings and divisions of earth.

Subject matter of the Brahmāṇḍa Purāṇa.

3. *Brahmavaivarta*—This is divided into four sections—Brahma, Prakṛti, Ganeśa and Srikṛṣṇa. The first describes creation, quarrel between Nārad and Brahmā, attainment of true knowledge etc. The second gives an account of Primordial Nature and various vows and worship. The third gives an account of the birth of Ganeśa and Kārtikeya and of the legends of Paraśurāma.

Brahma vaivarta Purāṇa—its subject matter.

* Mr. Winternitz thinks that the description of the temple of Koṇārka was a later interpolation as the temple was not built until 1241 A. D. (Vide his Indian Literature vol 1 p. 535). But it may be that the reference is not to the modern temple.

The fourth has an account of the birth of Śrikṛṣṇa and his glorious deeds.

4. *Mārkaṇḍeya*—It is one of the most important and interesting of the purāṇas. The purāṇa is called Mārkaṇḍya after its narrater, the sage Markaṇḍeya. It is one of the oldest purāṇas too. The Sapta-Śatī Candi, which is read regularly or occasionally in many Hindu houses and specially in connection with the Durgā Pūjā festival, forms a part of it. It is curious to note here that like the older purāṇas it does not extol Viṣṇu and Śiva in a way in which the other purāṇas do. In it Indra, Brahmā, Agni and Sūrya occupy a prominent place, like ancient Vedic deities. There is a series of legends here, viz., the legends of Hariścandra, Haihaya, Madālasā, Alarka, Avijit, Tulasī, Rāmacandra, Pururavah, Kṛṣṇa etc. Besides it describes various kinds of creation, manvantar, nine sorts of virtue etc. The lunar dynasty, the race of Yadu and the family of Kuśa are also described here.

Mārkaṇḍeya Purāṇ—its subject matter.

5. *Bhaviṣya.*—As the name indicates, the work gives an account regarding what would happen in the future. But we are frustrated in our hopes. The work treats of creation and explains the Saṃskāras and the duties of different castes and orders of life. This is a sort of the

Subject matter of the Bhaviṣya Purāṇa.

manual of religious office. The number of legends is very scanty. The Nāga Pañcamī festival and the worship of the sun in Śākadvīpa occupy a considerable section of the book. Many vows and māhātmyas, both modern and ancient, claim to be a part of this or Bhabiṣyottara purāṇa, which seems to be a continuation of this purāṇa.

6. *Vāmana.*—The work begins with an account of theVāmana incarnation of Viṣṇu, whence it derived its name. The incarnations of Viṣṇu in general are also dealt with in some chapters. This also describes the legends of Dakṣa's sacrifice, the burning of Kāmadeva, the marriage of Śiva and Umā and of the birth of Kārtikeya. Descriptions of some holy places too are found in the work.

Vāmana Purāṇa—its subject matter.

7. *Viṣṇu.*—In this book Viṣṇu is glorified and worshipped as the highest deity. The Vaiṣṇavas, specially the Visnuite sect of the Rāmānujas, take it as an authority on their religion. It is one of the oldest purāṇas. This is divided into six books. The first book speaks of the creation of Viṣṇu and Lakṣmī. Attached to the account of crea.

Viṣṇu Purāṇa—its subject matter.

* जम्बुप्लक्षाह्वयौ द्वीपौ शाल्मलिश्चापरो द्विज ।
कुशः क्रौञ्चस्तथा शाकः पुष्करश्चैव सप्तमः ॥
एते द्वीपाः समुद्रैस्तु सप्तसप्तभिरावृताः ।
लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् । २।४।६

tion of gods, demons and primal ancestors of human race, there are numerous mythological narratives, allegories and legends of ancient kings and sages. The second book describes the earth with its seven islands and seven seas. It gives the legend of the king. Bharata in connection with Bhāratavarṣa. The third book gives an account of the Vedas and its division by Vyāsa, defines purāṇas and enumerates their number. It also gives an account of the Manus and the ages they rule over. Then is discussed how one may attain salvation. It is followed by an exposition on the duties of castes and orders of life (आश्रम). The fourth book gives an account of the solar and lunar races along with legends connected therewith. There is also a brief account of Rāma-legend. The fifth book gives in detail the biography of Kriṣṇa resembling the account of Harivaṃśa. The sixth book describes the four yugas and different kinds of dissolution. The last chapter briefly recapitulates the contents of the whole purāṇa and ends with the praise of Viṣṇu.

Subject-matter of the Nāradīya Purāṇa.

8. *Naradīya Purāṇa.*—This purāṇ is generally called Bṛhannāradīya purāṇa in order to distinguish it from the Nāradīya upapurāṇa. He (Narada) preaches the doctrine of Viṣṇu-bhakti. Various legends are told

here with a view to illustrate the Viṣṇu cult. It contains a list of sins and the corresponding punishment to be suffered at hell. Duties of castes and āśramas too obtain in some chapters.

9. *Bhāgavata.*—This work exerts at present a great influence on the life and thought of the adherents of the Bhāgavata sect. This holy scripture is respected and studied regularly by many Vaiṣṇavas. The book resembles closely the Viṣṇu purāṇa with regard to its contents. The work is divided into 12 sections called skandas. It describes creation and the incarnations of Viṣṇu. Kapila, the expounder of Sāṃkhya philosophy, is mentioned as an incarnation of Viṣṇu. It narrates also the legends of Prahlāda and Dhruva. The episode of Śakuntalā is referred to in the 9th book. It contains the biography of Kriṣṇa. The wonderful feats of the early life of Kriṣṇa are described elaborately in the 10th book, the longest of all the books. The destruction of the Yādavas and death of Kriṣṇa are given in book XI. The 12th book speaks of the characteristics of the Kali-yuga and the dissolution of the world.

Bhāgavata-Purāṇa—its subject matter.

10. *Garuḍa-Purāṇa.*—This was revealed to Garuḍa by Viṣṇu himself and hence the name. It deals with creation, genealogies of solar and

lunar dynasties, the ages of the world, expiatory rites and festivals sacred to Viṣṇu. Glorification of sacred places is also related herein. This lays down the rules for the five kinds of sectarian worship that are in vogue in India, viz. the worship of Viṣṇu, Śiva, Durgā, Sūrya and and Gaṇeśa. It deals, besides, with many of the legends of the Rāmāyaṇa and the Mahābhārāta, along with an account of astronomy, astrology, grammar, politics, and of precious tones. Of the Māhātmyas described here that of Gayā is very important.

Garuḍa Purāṇa—its—contents

11. *Padma.*—There are two different recensions of this work. The one consists of six books, Ādi, Bhūmi, Brahma, Pātāla, Sṛṣti, and Uttara Khaṇḍa, while the other consists of five books, Sṛṣti, Bhumi, Svarga, Pātāla and Uttara Khaṇḍa. It is the most voluminous of all the purāṇas and derives its name from the navel-lotus of Viṣṇu in which Brahmā appeared. Here Brahmā is said to be the first cause. The book relates cosmological and cosmogonic myths and abounds in legends glorifying the god Viṣṇu. The description of creation is followed by an account of the solar and lunar races along with Pitaras. A part of the book describes the lake Puṣkara sacred to Branmā. There are mentioned many feasts and vows in honour of the goddess Durgā. The book closes with a description of the birth and marriage

The contents of the Padma Purāṇa.

of Skanda. The Bhumikāṇḍa begins with legends of Somaśarmā who in his next birth was born as Prahlāda. This describes the sanctity of various tirthas and gives the story of Yayāti and his son Puru. The Svargakhaṇḍa narrates various regions of gods and the worlds of the Bhūtas, Piśācas, Gandharvas, Vidyādharas and Apsaras. The story of Śakuntalā given here resembles more of Kālidāsā's drama than the versions of the Mahābhārata. The legend of Pururavah and Urvaśī is also told here in connection with the description of the world of Apsarās. It relates the duties of various āśramas and castes and of the modes of the worship of Viṣṇu. The Pātalā khaṇḍa describes the subterranean regions with special reference to the world of the Nāgas. The legend of Rāma partly resembling the Rāmāyaṇa and partly Kālidasa's epic Raghuvaṃśa is found here. This also describes the horse-sacrifice of Rāma that was performed to wash away his sin arising from the murder of Rāvaṇa, a Brahmaṇa. Then follows the account of purāṇas wherein it is said that Vyāsa first proclaimed Padma purāṇa, and the the sixteen other purāṇas and at last the Bhagavata purāṇa. The book ends with the tales of Kriṣṇa, Rādhā and other cowherdesses and the description of the sanctity of Śālagrāma Śilās. The Uttarakhaṇḍa expounds the

Viṣṇu cult with feasts and ceremonies connected therewith. A large portion of the book is devoted to the glorification of the month of Māgha and Kārtika. This describes the Rāma legend and the Kṛṣṇa legend in details. The book speaks of the glorification of the Gītā and explains what Viṣṇu Bhakti is. The Kriyājogasāra forms an appendix to this.

Varāha Purāṇa—its subject matter.

12. *Varāha*—The subject-matter of the work is related to the goddess Bhagavatī by Viṣṇu in his incarnation as a boar, whence the title of the book is derived. The book contains brief allusions to creations and genealogies of gods, sages, and kings. It is a sort of manual to prayers and rules for the Vaishnavas. There are legends in connection with Śiva and Durgā too. It contains also the story of the birth of Gaṇesa. Besides, it deals with Srāddhas, Prāyaścittas, creation of the sages and of the gods. Mathurā māhatmya occupies a considerable portion of the book. This also contains the tale of Naciketā in a modified form.

Subject matter of the Matsya Purāṇ.

13. *Matsya*.—This is one of the old purāṇas and is in keeping with the definition of a purāṇ. It owes its title to the fact that Viṣṇu in his incarnation as a fish saved the Vedās and Manu from the great deluge. A full account of creation and genealogies is given here along with the descriptions of the Fathers and their cult. There are sections dealing

with astronomy, geography and chronology. It gives a reliable accounts of the Andhra dynasty. Many legends of the Māhābhārata and Harivaṃśa are repeated here. Besides, it describes the glory of Prayāga, Bārāṇasī and the river Narmadā. There are detailed account of ceremonials in connection with the building of a house, the creation and dedication of images of gods, and temples etc. Religious feasts and festivals of the Vaiṣṇavas are described side by side with those of the Śaivas.

14. *Kurma*.—The work itself states that there are four sections, viz, Brāhmī, Bhāgavatī, Śaurī and Vaiṣṇavī in it, but only Brahmī Samhitā has come down to us. The incarnation of Viṣṇu as a tortoise is adored here. During the churning of the oceans the mountain Mandara, which acted the part of the churning rod, rested on the back of this tortoise. Śiva is taken in high esteem throughout the work, but it is emphasised again and again that Brahmā, Viṣṇu and Śiva are but one in reality. Śakti, i. e. the energy of creative force is worshipped here as a female deity. In decision of the question, which god was more worthy of worship, the Saptarṣis decided that the deity worshipped by a man is the highest with him. It is possessed of the fivefold characteristics of purāṇas.

Subject matter of Kurma purāṇas.

It speaks of the incarnations of Śiva. This also sings the sanctity of Allahabad and Benares. The second part opens with Isvara Gītā teaching the knowledge of Śiva and it is followed by Vyās Gītā. This deals also with expiatory rites for all sorts of sins.

Contents of Liṅga Purāṇa.

15. Liṅga—The work begins with an account of the creation and according to this Śiva is the creator. The Vedas too proceed from Liṅga. It deals mainly with the worship of Śiva in his various forms. Legends in connection with the 26 incarnations of Śiva are told here. It seems that the work was highly influenced by the Tantras.

Subject matter of Vāyu Purāṇa.

16. Vāyu.—In some lists, as we have stated before, there is the name of Śaiva Purāṇa in lieu of the Vāyu purāṇa. The rule of the Guptas given in this purāṇa tallies with those of the 4th century A. D. This too has the fivefold characteristics of the ancient purāṇas. Towards the close of the work we meet with a decsription of the end of the world and the efficacy of *Yoga*. It ends with the description of Śiva-pura.

Skanda Purāṇa—its Subject matter.

17. *Skanda*.—It is the most voluminous of all the purāṇas next to Padma. This is not a work in collective form a but exists in fragments. It is called Skanda in as much as it is said by Skanda, son of Śiva. This purāṇa is divided into six Saṃhitās, viz., Sanatkumāriya,

Sūta, Brāhmī, Vaiṣṇavī, Sāṅkarī and Saurī. The Sūta Saṃhitā again is divided into four Khaṇḍas dealing respectively with the worship of Śiva, practice of yoga, ways of attaining salvation and the rules of Vedic rituals. The Sanatkumar Saṃhitā relates the glory of the sacred places of Benares. The Saura Saṃhitā has cosmogonic theories. The Sāṅkarī Saṃhitā is otherwise known as Agastya Saṃhitā. Skanda is supposed to have communicated this to the sage Agastya. The Kāsi khaṇḍa and Utkala khaṇḍa belonging to the above section describes the glory of Kāśī and Orissā in order with their temples and sacred places.

18. *Agni*—The work is so called as it was communicated to Vasiṣṭha by Agni. It describes the incarnations of Viṣṇu among which Rāma and Kṛṣṇa are the chief. It deals also with the cult of Śiva and Durgā. There is special mention of tantric rites in the book. A few chapters of the work are devoted on death and transmigration. It gives a summary of the Bhāgavat Gītā and the Yama Gītā. It contains also cosmological, Genealogical and geographical sections peculiar to the purāṇas. This purāṇa is specially interesting for its encyclopaedic character. It deals with Astrology, Astronomy, Geography, marriage, funeral rites, house-building, the art of war, the politics, the laws, medicines, poetry, grammar, lexicography and what not.

A brief account of Agni purāṇ.

It would not be out of place to give here the following for the independent judgment of the reader. It is said in the Mahābhārata that the Purāṇas were cited by Ugraśravā, the son of Romaharṣaṇa at the twelve years' sacrifice of Śaunaka in Namiṣāraṇya. From the purānas we can gather that this sacrifice was clebrated during the reign of Asīma Kṛṣṇa, the great grand son of Parikṣit. But there are some purāṇas, which contain the names of kings reigning from the 4th century B. C. down to the 4th century A. D. Therefore those cannot but be interpolations of subsequent ages. The speakers of the purānas and the persons to whom they were addressed, as also the names of kings during whose reign they were cited, give us ample opportunity to divide the purāṇas into three strata. The purāṇas of the first stratum, probably compiled by Romaharṣana, cover the period extending to the reign of Janamejaya; those of the second compiled by Ugraśravā extended to the time of Asīma Kṛṣṇa, those of the third contain the names of king who reigned after Asima Kṛṣṇa till the close of the 4th century A. D. These have been described as prophecies. But there is a section of orthodox Hindus that believe that the sage Vyāsa, the seer of all the three times, the present, the past and the future, as he was, it was, not impossible

Subject matter and history of the Purāṇas

Three strata of the Purāṇas.

for him to give their names. This, in our opinion, needs no comment. The genealogical list of the Andhra kings in the Mastya and other purāṇas was composed and interpolated perhaps about 236 A. D. and the mention of the Guptas found in the Viṣṇu, Bṛahāṇḍa, Vāyu and Bhāgavata purāṇas was interpolated perhpas in the earlier part of the 4th-century A. D,

Mr. Pargitar thinks that the modern purāṇaṣ were translated into Sanskrit from Māghadhī Prakṛt in which they were formerly written and for this (as the rule of putting numerals in Māghadhī is quite distinct from that of Sanskrit) there is discrepancy of the number of years with reference to the rule of a particular king and in support of this he has adduced many arguments. But before coming to such a conclusion we should consider the following facts. His arguments may apply only to the future portions of the purāṇas and not to their entire body. Besides, there is no tradition or any record found in any work that corroborates his statement. Moreover, no manuscript of purāṇas written in Māgadhı Prakṛt has not come to our sight. We find in the purāṇas and other scriptures that these were written in classical Sanskrit for the study of the women and the Śūdras, as they were not allowed to read Vedic texts.

Mr. Pargitar on the Purāṇas.

So we do not agree with the view of Mr. Pargitar.

The purāṇas are not only important to historians but to antiquarian also as sources of political history and history of religion. They are an interesting study to our indigenus poets also. Some suppose that Kālidāsa is greatly indebted to Padma Purāṇa as he imitated closely the legends of Pururavah and Urvasī, of Sakuntalā and of Rāma found there in his Vikramorvaśīyam, Sakuntaālm and Raghuvaṃsam.

The Purāṇas and their value.

Besides these puranas there is an exact number of Upapurāṇas compo-ed by the author of the Puraṇas. Of these Devī Bhāgavata, Sūrya Purāṇ, Bṛhannāradıya Purāṇ, Nṛsiṃha purāṇ, Saura purāṇ, Śiva Dharmottara, Maheśvara purāṇa, Marıci purāṇa, Kālikā purāṇ, Śāmba purāṅa and Bṛihatdharma puran are important.

Upapurāṇas —their number.

CHAPTER VIII.

KĀVYA OR COURT EPIC.

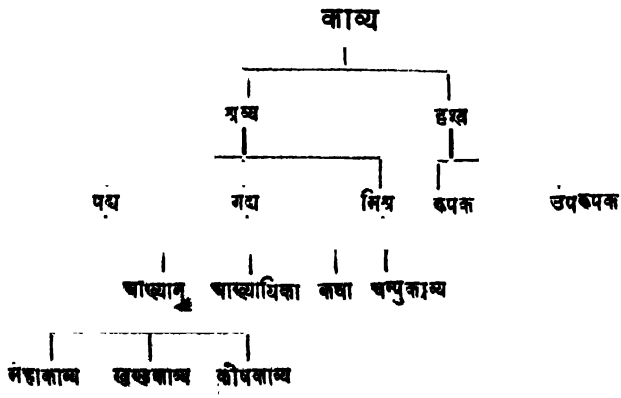
(200 B. C.—1000 A. D.)

Age of Kāvya Poetry.

Sanskrit Kāvyas may roughly be divided into two sections—Dṛśya-Kāvya and Śravya-Kāvya. Śravya-Kāvya may either be written in prose, or a mixture of prose and poetry, Kośa-Kāvya, Mahā-Kāvya and Khaṇḍa Kāvyas are written in verse, while, Ākhyāyikā and Kathā are written mainly in prose having some verses here and there. A class of mixed composition is called Campukāvya. *

Division of Kāvyas.

The following is a tabular representation of the Kāvyas :—



* गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते ।

Date of the Kavyas.

History and age of Kavyas.

The real history of the Kāvya begins with the reign of Harṣavardhana of Thaneśvara (606-41). The date of no Kāvya is known precisely before this time. The Bṛhatsaṃhitā of Varāhamihira was undoubtedly composed in the middle of the sixth century A. D It is not yet certain when Kālidāsa, Subandhu, Bhāravi, Guṇādhyāya and other famous poets were born. Undoubtedly their name and fame spread far and wide about 600 A. D. Thus we see that though the literary history of India is obscure during the first five centuries of the Christian era, there are valuable evidences to ascertain the age of Kāvya literature.

Māhābhāṣya.

Patañjali's Mahābhāṣya refers to court poetry in general. Court-poetry must therefore, have been developed before the beginning of the Christian era.

Buddhacarit.

Aśvaghosha's Buddha Carita was translated into Chinese between 414 and 521 A. D. It is said that the author lived in the 2nd century A. D. during the time of the Buddhist king Kaṇiṣka (125 A. D.).

Epigraphy.

Epigraphic research has shed much light on the history of court-poetry of the first five centuries of the Christian era. Samudra Gupta, the second king of the Gupta line, was himself a poet and patron of poets. He lived in the first half of the fourth century A. D.

Harisena's panegyric on his royal patron consists of both verse and prose and shows masterly style rivalling that of Kālidāsa and Daṇḍī. The Vidarbha style, in which Kālidāsa wrote, developed about 300 A. D. Panegyrics

About 473 A. D. Vatsabhaṭṭi wrote a poem consisting of some forty-four stanzas to commemorate the consecration of a temple of the sun at Daṣapura. Vatsabhatti

The two important prose inscriptions of Girnar and Nāsika prove the existence of the prose Kāvyastyle in the 2nd century A. D. The Girnar inscription shows that the author was acquainted with the theory of poetics. Therefore it cannot be said that the Kāvya was an invention of the 2nd century A.D. Epigraphic researches confirm the evidence of the Mahābhāshya that court poetry originated before the commencement of the Christian era. Girnar and Nasik inscriptions.

The above evidences prove clearly that artificial epic originated before the Christian era and continued to be cultivated during the succeeding centuries without any break. Continuous development.

The Renaissance Theory.

Professor Maxmuller holds that the middle of the sixth century when king Vikramāditya, whose court was adorned by the nine gems, ruled over Ujjain, was the Augustan period of Indian court poetry. This is his

well-known theory of the *Renaissance of Sanskrit literature*. He says that this literary activity ceased owing to the inroads of the Turanians from the first century B. C. to the third century of the christian era. This theory of *a literary interregnum* between the 1st century B. C. and 3rd century A. D. has been upset by the Girnar and Nāsika inscriptions and by epigraphical evidences as well. National Indian architecture and sculpture also attained a high state of development at Mathurā under Kaṇiṣka and his successors.

Maxmüller and his Renaissance theory—its refutation.

Maxmūller's theory which is founded on the chronological hypothesis of Fergusson is very weak, because the hypothesis itself has no foundation. Fergussion says that Vikrama of Ujjain founded the Vikrama era in 544 A. D. in commemoration of his victory over the Scythians' at Karore dating its beginning, 600 years back to 56 B. C. The epigraphical research of Dr. Fleet has destroyed this theory. From this we know that from B.C. 56 down to about 800 A. D. the era founded by Vikrama went by the name of Mālava era; after that it is known by the name of Vikrama Saṃvat. Court epic, doubtless, flourished at least two hundred years before the Gupta period.

Korore theory or Fergusson's Hypothtis —its refutation.

Mallinatha's (14th century) explanation of the word Dignāga occurring in the Meagaduta seems to be weak. In the first place

that Dignāga was the hated rival of Kālidāsa is in itself dubious. Secondly, it is not certain if Kālidāsa meant the Buddhist teacher Dignāga. Thirdly, little weight can be attached to the tradition that Dignāga was a pupil of Vasubandhu, for this is not found till 6th century A. D. Fourthly, Vasubandhu's date in the 6th century A. D. depends on Vikrama theory which is itself baseless.

Dignāga Theory.

The other main argument that Kālidāsa lived after Āryabhaṭṭa (A. D. 199) has also no foundation, for the passage "छाया हि भूमेः शशिनो मलत्वे नारोपिता शुद्धिमतः प्रजाभिः" does not refer to the eclipse of the moon caused by the shadow of the earth but to the black spot on the moon which is according to purāṇas are caused by the shadow of the earth. So Kālidāsa is not indebted to Āryabhaṭṭa for his astronomical knowledge also.

Kalidāsa's indebtedness to Āryabhaṭṭa.

THE DATE OF KĀLIDĀSA

There being no regular and historical records, orientialists have had to rely mainly upon indirect evidence, allusions to contemporary persons or events, and developments of style and language, in ascertaining the age of Kālidāsa. But the conclusions they have arrived at are as divergent as the poles.

We give below the conflicting theories regarding the age of the poet.

Native tradition places Kālidāsa at the court of Vikramāditya, king of Ujjain, in 57 B. C. This rests on the following verse of the Jyotirvidābharaṇa—

धन्वन्तरिक्षपणकामरसिंहशङ्कु-
वेतालभट्टघटकर्परकालिदासाः।
ख्यातो वराहमिहिरोनृपतेः सभायां
रत्नानि वै वररुचि र्नव विक्रमस्य॥

The persons mentioned in the śloka flourished in ages separated by centuries, so no value can be attached to this. But it is sure that Kālidāsa lived in the court of a Vikrama. Whether this Vikrama is the name of a king or his title is not yet certain.

Sir William Jones.

"If any historical records be true, we know with positive certainity that Amarasiṃha and Kālidāsa composed their works before the era of Christ" .....(Asiatic Reserches).

Peterson.

"For it is certain now that Kālidāsa must be put earlier than has lately been generally supposed. He stands near the beginning of our era, if indeed he does not overtop it, and dates from the year one of Vikrama's era"—J. B. R. A. S.

G. R. Nandargikar.

"It is also probable, nay, almost certain that Kālidāsa, the Virgil of the Hindus, may have lived some fifty years before the beginning of the Christian era, and may also have

been a poet in the imperial court of Vikramāditya who began to reign from 57 B. C.*

Sir W. W. Hunter in his 'Brief History of the Indian People' places Kālidāsa in 57 B. C. W. W. Hunter.

According to the opinion of Prof. Weber Kālidāsa's three dramas were written at a period from the second to the 4th century of the Christian era. Monier Williams and C. H. Tawney have accepted this view. Lassen also fixes the 3rd century A. D. to be the date of Kālidāsa. Weber, Monier Williams and C. H. Tawny.

Prof. Jacobi says that the author of the Raghuvaṃśa and the Kumāra-sambhabam cannot have lived before 350 A. D. Jacobi.

Prof. Macdonell in his, History of Sanskrit Literature fixes the probable date of Kālidāsa at the beginning of the fifth century. Macdowell

According to Maxmüller, as has been said in his renaissance theory, Kālidāsa lived in the sixth century A. D. Maxmüller

Dr. Bhau Dāji places Kālidāsa in the sixth century A. D. Bhaudāji.

Mr. K. B. Pāṭhaka and Mr. Kern also accept the same view (6th century A. D). K. B. Pāthak.

Mr. R. C. Datta in his "Brief History of Ancient and Modern India" and M. M. Pandit Haraprasād Śāstri in his "A School history of India' have placed Kālidāsa and his patron Vikramāditya in the 6th century A.D. R. C. Dutta and H. P. Śāstri.

Mrs. Manning.

According to Mrs. Manning Kalidāsa flourished about 502 A. D.

Wilson.

Prof. Wilson places Kālidāsa in the 10th century A. D. while Mr. Bentley supposes the date to be the 12th century A. D.

S. Roy.

The late Mr. S. Ray, Principal of Vidyāsāgara College, has placed Kālidāsa in the B.C. He has further proved that the poet lived in the court of Agnimitra who owing to his great power was styled Vikrama and lived in the 2nd century B. C. The learned commentator Kātyyavema also opines that Kālidāsa was a court poet of Agnimitra. This is most probably a reasonable date of our great poet. We give below the the summary of Prof. Roy's argument in his own words :—

1. That neither Prof. Maxmüller, nor Prof. Macdonell has given good reasons to disbelieve the tradition assigning 57 B. C. to Kālidāsa.

Bhita-medallian.

2. That from the Bhita-medallian it ought to be obvious that that Kālidāsa lived before Christ.

Form and style.

3. That from the absence of artificiality in his style he appears to be older than the Girnar and Nasik inscriptions of the second century A. D. This corroborates (2).

(4. 5.) That from the history of certain words, Sanskrit seems to have been the spoken language of the learned at the time of the

poet. From the free use of Vedic forms in his writings he seems not to have been influenced by Pāṇini's grammar and to belong to the post-Pāṇinian period of transition from Vedic to Sanskrit literature which probably extended from 300 to 100 B. C. This is another confirmation of (2).

Allusions to Buddhism etc.

6. That from allusions to Buddhism and its patronage by royalty in the *śakuntalam* the poet seems to have flourished soon after Aśoka. This too points to the period 300 to 100 B. C. and confirms (2).

Style and taste etc.

7. That from considerations of style, and taste of our poet, he seems to have been older than Aśvaghoṣa, the Buddhist poet of the 2nd century A. D., which again supports (2).

Now let us discuss these conflicting theories regarding the age our poet one after another.

Vikramādityas.

In Northern, Western, and Southern India there were several Vikramādityas from the first century before Christ to the Seventh after.

Aihole inscription.

The discovery of the *Aihole* inscription and Vāṇas mention of Kālidāsa in his Hārṣacāṛita point to the seventh century A. D. as the downward limit of Kālidāsa's date. Thus the 10th and 12th century theories fall at once to the ground and require no further discussion.

Next comes the *Korore Theory* or the *Theory of Fergusson.* Alberuṇi says that king Vikrama defeated the Mlecchas in the battle of Korore fought in the year 544 A. D. Fergusson holds, as said before, that Vikrama era was founded to commemorate this victory dating its beginning 600 years back at 56 B.C. The theory on the very face of it is impossible and childish. Western India having come under the control of Gupta kings before the 6th century A. D., the Scythians could not have been driven out of it at that time by Vikrama. Besides, with the discovery, of the *Mandasor* inscription the theory of Karore collapses. The theory of Dignāga and Kālidasa's indebtedness to Ārya Bhaṭṭa have also shared the same fate with the Korore theory as has been shown before.

Examination of Karore theory.

From the beginning of the fourth century to the middle of the fifth there were several Vikramādityas amongst the Imperial Gupta's of Northern India. Of these Candra Gupta I and Candra Gupta II have a fair claim to be this Vikramāditya. The latter was a Hindu monarch when Buddhism was on the decline and Hinduism had already been reviving. But they never seem to have made Ujjayini as their capital. Their Capital Pāṭliputra and Kauśāmbī are not mentioned by Kālidāsa. Their successor Skanda Gupta, the

Vikramāditya, the royal patron of Kālidāsa

last king of the line, is supposed by some to be Vikrama finding the inroads of Huna host in his kingdom under Toramana. Seeing the name of the Hunas in the Raghuvaṃśa Mr. K. B. Pāthak also lays much stress on the sixth century theory. But Prof. Apte has discussed all these points at great length and shown that the Hunas established a powerful empire from the middle of the 3rd century B. C. to the end of 1st or 2nd century A. D. just beyond Bactria.

Time of this royal patron

History does not supply us with any king of the name and fame of Vikramāditya in the first three centuries of the Christian era and there is no material sufficiently strong to enable us to discard the tradition altogether, according to which Vikramāditya, the royal patron of Kālidāsa, lived in 56 B. C.

The powerful dynasties ruling in the first century B. C.

In the first century B. C. the powerful ruling dynasties of India were—(1) the Sungas (2) the Andhras and (3) the Kāṅvas. The existence of Vikramāditya Śakāri in the first century B. C. does not seem to be a myth altogether. There is mention of a Śakāri king in the Nāsik inscription of the first century A. D. and we can place Kālidāsa in his court. We give below the arguments supporting this B. C. theory as can be gathered from what has been discussed before along with some new additions.

Batsabhatti.

(1) Batsabhatti, the author of Mandasor inscription, discovered by Mr. Fleet of Bombay Civil Service, lived in 472 A. D. The author of this inscription copies several ideas from Kālidāsa and the latter must therefore have lived before the former.

Aśvaghose.

(2) Aśvaghosa's Buddha Carit having some passages similar with Raghu and Kumāra some suppose that Kālidāsa took his cue from Aśvaghoṣa ; but Kālidāsa was an original poet while Aśvaghoṣa was more a philosopher than a poet. Therefore it seems more probable that the latter borrowed his ideas from the former. The date of Aśvaghosa being 125 A. D., Kālidāsa must have flourished before that time provided the former conjecture is true.

Bhitamodallion.

(3) The terra-cotta medallion of Bhita in Allahabad (mentioned by Principal Roy at first) is almost a fac-simile of a portion of the first act of Śakuntalā. The medallion, as the discoverer of it says, belongs to the Śunga kings who reigned before the Christian era. There being no contrary proof as to its being a representation from some other book, we may take Śakuntalā as belonging to a period before Christ.

(4) Some internal evidences, too, point to the above conclusion.

(a) The passage from Śakuntala—"धनमित्तो नौव्यसनमापन्नो.....राजगामी तस्य विषयः"—shows that the wife could not inherit the property of her husband at that time. The passage—"आत्मनोवधमर्हतः" in the Vikramorvaśī shows that at the time of Kālidāsa thieves were chastised with capital punishment. These laws were prevalent in Manu's time who flourished in the 3rd century B. C. This practice vanished before the time of Bṛhaspati belonging to the 1st century B. C. or 1st century A. D.

Internal evidences—rites and customs.

The absence of reference to the Nyāya philosophy, says Mr. Apte, in Kalidasa's works (excepring. Raghu XIII. I and Śakuntala—introductory verse, which even might be borrowed from Sāṃkhya) shows that he must have lived before the development of that branch of science. Besides, the artificiality of diction, the fondness for long compounds, elaborate comparisons and ambiguous words which are found in the works of Daṇḍī, Bāṇa, Subandhu, Bhababhūti, and other mediaeval writers of the 7th century A. D., are entirely absent in Kālidāsa's writings. The one literary fashion, he says, cannot be supplanted by another in a short period of time. This according to him took at least some six or seven centuries.

Kālidāsa' knowledge of philosophy.

In Raghu (VI. 59-60) the poet mentions Uragpura as the capital of the Pāṇḍdyas.

These Pāṇḍyas according to Dr. V. A. Smith were one of the Dravidian races who fought amongst one another for supremacy. This is corroborated by the text of the Mahābhārata (II. 52. 35), but the Rāmāyaṇa gives prominence to the Pāṇḍyas alone (IV. 41). It is known from history that this supremacy of the Pāṇḍyas was overthrown by Karikala about 1st century A. D. Karikala, it is said, removed his capital from Uragpur to Kaveripattanam. After him the Pāṇḍyas again recovered their position in the reifu of possible Nedu mcheliyan and had their capital at Madura about 300 A. D. to the close of their rule. This fact also supports B. C. theory.

Raghuvaṁśa on the date of Kālidās.

Considering all these arguments it will not be unreasonable to plaee Kālidāsa between 300 B. C. and 100 B. C.

The Mahākāvyam

The Rāmāyaṇa the earliest artificial epic, was succeeded by a number of kāvyas ranging from the fifth to the twelfth century A. D.

The two most important Kāvyas are Kālidāsa's Raghuvaṃsam and Kumārasambhabaṃ. They have several stanzas in common, some, though differing in expression, are strikingly analogous in thought. Both the poems have same metre when they describe the same thought.

Raghu and Kumār compared.

(1) *The Roghuvaṃśam.*—The Raghuvaṃśam consisting of nineteen cantos describes the life of Rāma together with an account of his forefathers and successors. The story agrees closely with that in the Rāmāyaṇa of Vālmīki whom Kālidāsa speaks of as the "first poet." The names of the successors of Rāma agree closely with those in the list given in the Viṣṇu purāṇa.

Subject matter

The narrative in the Raghuvaṃśa moves with some rapidity. It abounds with apt and and striking similes and contains much that is genuine poetry. The style for a kāvya is simple.

Critical estimate.

More than twenty commentaries on the Raghuvaṃśa are known. The most famous is the Sañjivani of Mallināṭha. He, to the best of his power, finds out and preserves the readings of the poet himself. Of the number of commentators known to him, he mentions the names of Dakṣiṇāvarta and Nātha. Among the other extant commentaries Subodhini deserves mention.

Commentators.

(2) *The Kumārasaṃbhavam*—Kumārasaṃbhavam has seventeen cantos. The first seven are entirely devoted to the courtship and wedding of Śiva and Pārvatī, daughter of Himālaya. The rich imaginative power and striking originality of the poem find their free scope here. It is conspicous for its wealth of illustrattons.

Subject matter and critical estimate.

It is believed by many scholars that the first eight cantos of the book were written by Kālidas, the remining chapters were added to them subsequently. The name of the book also favours the conjecture. The birth of Kārtikeya is the subject matter of the book. Gods cherished a great doubt in their minds if Śiva could be induced to marry Pārvatī and for this they tried their utmost and at last succeeded in their attempts. The seventh act describes the marriage of Pārvatī and herein is found the the germ of the future birth of Kārtikeya, but to make the sense complete the poet perhaps wrote the next chapter which describes the dalliance of Pārvatī with Śiva. But Vidyāsāgar in his 'Discourse on the Sanskrit Language and Literature' says that all the seventeen cantos were written by Kalidās and that they exhibit every sign of his writing. This view is certainly open to criticism. Style of the first eight cantos is quite different from that of the remaining cantos. Metrical defects, which are unknown to Kalidasa's composition, abound in the latter part of Kumar Sambhabam. Besides, no rhectoricians has taken any example of figures from those cantos.

First eight cantos form the newclews of the work —other cantos are latter additions.

Like Raghuvaṃsam Kumara Saṃbhavam also has striking simlies and abounds with genuine poetry. The style is simple and diction elegant. The description is beautiful and unique.

Estimate of Kumar.

(3) *Bhaṭṭi*—Bhaṭṭi Kāvyam is a poem containinig twenty two cantos. The historical basis of this Kāvya is the Rāmāyaṇa itself. It has the single hero *Dhīrodātta* Rāma. The principal sentiment is heroic. The conculding verses in each canto are a sort of introduction to the incidents of the next. The metrical structure of the verses varies in each canto. The poem opens with an introduction of the subject matter in the shape of an account of the hero's birth. Thus it conforms with the rules of a mahākāvya.

The body of the book—its subject matter.

The tradition regarding the composition of the poem is, that once while the poet was teaching his pupils grammar, an elephant happened to pass between them causing a year's suspension of the grammatical studies. During this period the poem was composed as a contrivance to keep up the study of grammar.

Story regarding its composition.

The Book is divided into four chapters called Prakīrṇa, Tiṅanta, Adhikār and Prasanna. The first extends over the better part of the work. The second extends over the whole of the work beginning from the fourteenth canto; the third comprises the three cantos beginning from the seventh and deals with the grammatical rules in connection with ṇatva, ṣatva, kārak, ātmanepada, parasmaipada, kṛt etc. The last four chapters treats of figures and

Division of the book.

charms of poetry These four Kāṇḍas are again subdivided into sections called Pariccheda and Varga

Its another name.

It is otherwise known as Rāvaṇabadham or Rāmāvadānam after the plot of the epic.

Authorship of the work.

Author of the poem —The very name of the Kāvya idicates that it is the work of a poet, Bhaṭṭi by name. But there are scholars who think that Bhaṭṭi is a corruption for Bhartṛihari or Bhaṭṭanārāyāṇa who is the author of the book. It is very difficult to say who this Bhaṭṭi was and when he flourished. There being no genuine history of Sanskrit authors we are to depend entirely on their writings and on the writings of their contemporaries to ascertain their age and birth place etc.

Internal evidence.

The concluding stanzas of the poem (22-35) say that the poet composed his work at Balavī that was under the sway of Śridhara Sen, whose history is unfortunately wrapt in obscurity. Jaymaṅgal, one of the commentators of Bhaṭṭi Kāvyam, attributes the authorship to the renowned grammarian Bhaṭṭa. He believes that the author was a son of Śrī Svāmi and lived at Balavī. Bharata Mallik, another commentator of the poem, holds that Bhaṭṭṛhari, the elder brother of king Vikramaditya of Ujjain, is the author of this Kāvya.

He was a great grammarian and a poet. Bhaṭṭi only is a contraction of the above mentioned name. The suggestion seems to be possible. Bhartṛhari not only composed Śatakas (Nīti, Śṛṇgāra, Vairāgya) but Vākyapadīya also, which is a grammatical treatise explaining in brief the Mahābhāṣya of Patanjali. The present Kāvya also illustrates the important rules of Pāṇini. So, it is not unjust to think that the epic is supplementary to his former work. As there is nothing to show that Bhaṭṭanārāyaṇa lived at Balavī—we reject his authorship.

Personal history of the poet—his learning

The above view is supported by the great grammarians Kaiyaṭa and Mādhavācāryya, but Bhaṭṭojī Dīkṣit takes Bharttṛhari and Bhaṭṭi as different persons in his Manoramā. Besides, in the Bhāgavṛtti, a comment on Pāṇini's system composed about 625 A. D., by Bharttṛhari, is found a verse quoted from the Bhaṭṭi Kāvya for showing its fault. So, Bhaṭṭi can never be identified with Bharttṛhari.

Identification of the poet.

Now Bharttṛhari, the author Vākyapadīya is posterior to 180 B. C. when Mahābhāṣya was written. It is seen from history that Balavi dynasty reigned about 426 A. D. and that Vikramāditya defeated the Hunas at Karore in 544 A. D. So, Bharttṛhari may be placed between 426 and 544 A. D. Bhaṭṭi too had a ṭīkā on the Mahābhāṣya which is prior to Vākyapadīya. So the author

Date of the poet.

may safely be placed at about 400 A. D. The style and diction of the book too points to the same conclusion.

Though a grammatical treatise the work is not bereft of genuine poetry. The charming description of the autumn and the playing on words are indeed a great compliment to the poet.

Rāvaṇārjunīyam.

Bhaumaka's Rāvaṇārjunīyam deservers mention in this connection. It is a grammatical Kāvya in 27 cantos describing the strife between Kārtavirjyārjuna and Rāvaṇa and illustrates the rules of grammar like Bhaṭṭi Kāvya but unfortunately falls below its model.

4. *Kirātārjunīyam.*—In the field of kāvya the place of Bhāravi is next to Kālidās. The subject matter of the book has been derived from the Vanaparva of the Mahābhārat. It describes in eighteen cantos the contest between Arjuna and Śiva disguised as a fowler, when the former gave himself up to severe penance at the foot of the Himālayas. Mahādev being pleased with Arjuna to see his skill in archery bestowed on him the famous Pāśupata weapon. Agni and other gods too awarded him with several efficacious weapons and a chariot. The fifteenth canto of the poem shows all kinds of verbal tricks like those described in Daṇḍi's Kāvyādarśa. According to indigenous Pandits the verses of Kirātārrjunıyam are frought with deep significance (*Vāraver-*

Subject matter.

artha gauravam.) The poet himself too speaks of his composition as *'Prasannagambhīrapada Sarsvatī.'* The dominant sentiment of the poem is heroic. The descriptions of the autumn, the Himālaya Mountain, the rising of the moon, the dawn etc, is indeed charming and can be compared with that of Kālidās. According to Western scholars deterioration of Sanskrit poem begins from the time of Bhāravi. Critical estimate.

Kāśikā Vṛtti of Jayāditta and Vāman written about seventh century A. D. quotes Bhāravi. The aihole inscription has the name of Kālidās and Bhāravi put together —स विजयते रविकीर्त्तिः कविताश्रित कालिदासभारविकीर्त्तिः. The dates of the inscription is 634 A. D. If we place the poet a century earlier than this date then it would not be unwise to take his time to be the earliar part of the sixth century A.D. Date of the poet.

5. *Śiśupāla Badham.*—This describes in 20 cantos how Śiśupāla, King of Cedi, was slain by Viṣṇu. It goes also by the name of Māgha Kāvya after its author who lived perhaps in the 9th century A. D. It has striking similarities with Bhāravi's Kirātārjunıyam. The very plot and the diction of the poem show that the author was much influenced by Bhāravi.

According to Bhoja Prabandha Māgha was a contemporary of King Bhoja of

Date of the poet.

Dhārā. Ananda Vardhan of the 9th century quotes Māgha in his Dhvanyāloka. Mr, Duff believes that Māgha flourished about 860 A. D. Considering all these points the poet may be placed between the eighth and ninth century A. D.

The wide range of knowledge of the poet is apparent everywhere in his poem. His style is similar to that of Bhāravi and is less stiff than Harsa.

✓ 6. *The Naiṣadha Caritam.*—This is held in high esteem by all Indian Paṇḍits. It describes the story Nala, King of Niṣadha and his love to Damayanti, the princess of Vidarbha. The message of the lover through the swan is beautifully depicted in it. The present work containing twenty two cantos describes Damayanti's marriage by self choice. Tradition says that once it contained one hundred and twenty cantos. Harsa is the author of the work. We find in the body of the book that he wrote several other poems also. The work abounds in mythology and pictures of the society of his time. It is famous for its sweet and melodious diction (नैषधे पदलालित्यम्). The style is not simple but cumbrous and ambiguous. It is a stumbling block even to an erudite.

Subject matter.

Other. Works.

Of his other works the Khaṇḍanakhaṇḍa khādy a criticism on the works of Udayan,

Gaudor-viśakula-Praśati, Canda-Praśasti (the panegyries on his royal patrons) Arṇavavarṇana, Śiva Bhakti Siddhi and Sāhsāṅka-carit are important. He flourished probably by the latter half of the twelfth century A. D.

These six artificial epics are recognised as mahākāvyas and all of these have been commented upon by Mallinātha. Of these the first three are termed Bṛhattrayī, while the last three are known as Laghutrayī. Mahākāvyas.

7. *The Harakāvyam.*—The Harakāvya is an extensive Mahākāvya in fifty cantos. This according to Kalhana was written by Ratnākara towards the close of the 9th centuy A. D. Harakāvya.

He lived under Avanti Varmā according to Kalhana. But according to his own statements he was a servant of Jayāpīda. He wrote also Vakrokti Pañcāśika, and Dhvanigāthā Pañcikā, the former is a collection of crooked sayings passing between Śiva and Pārvatī. The author of the work.

8. *The Nalodayam.*—The Nalodayam, an epic, though attributed to Kālidāsa, is unmistakably a product of a much later age. Nalodaya.

9. Satrunjaymāhātyam—It is a poem of 14 cantos describing the love-stories of fictitious persons. The author Dhvaneśvar lived under king Śīlāditya or Śriharṣa who reigned in Kanauj from 605 to 615 A. D. Satrunjaya-māhātmya.

10. *Rāghava Pāṇḍavīyam.*—Kavirāja, the author of the Ragahava-Pāṇḍavīyam, flourished about 800 A. D. The ślokas are composed in such a way that they tell the story of the Rāmāyaṇa and of the Mahābhārata at one and the same time.

Subject matter.

The name of the poet appears more to be a surname than the name proper. According to Duff's chronology Śruta-kīrti is the author of the poem who is mentioned in an inscription dated 1130 A. D. If this be true the poet must have lived between tenth and the eleventh century A. D.

Date of the poet.

11. *The Nāva Sāhasāṇkacarit.*—The author was a court poet of king Muñjā (974—994) and Sindhurāj (995-1010). So. the work was composed towards the close of the tenth century. It is a poem in 11 cantos and is otherwise called Parimal. It alludes to the history of Sindurāj, king of Mālava. It also furnishes us with the mythical account of the princess Śaśiprabhā.

Subject matter and date of the poem.

12. *Jānakīharaṇam.*—The author of the poem is Kumār Dās, king of Ceylon, of the sixth century A. D. The poem describes in 15 cantos the beauty of Ayodhyā and carries it uptill Rāma's marriage in details. The remaining portion completes the stories abruptly in a few chapters. The poet was an admirer of Kālidās and imitated him in style, subject-matter and the use of the figures of speech. It is said that the book was at first complete in 25 cantos.

Subject matter.

13. *Kumāra Pāla Caritam* :—It was written by Hemcandra who was born in 1088 A. D. He was a Jaina monk and through his influence Jainism was encouraged and a number of Vihāras was constructed. The book gives the history of Anhilvid princes in details and ends with an eulogy to Kumāra Pāla. It has twenty-eight cantos of which the first twenty are written in Sanskrit and last eight in Prakrit and for this reason it is called (द्याश्रय काव्य).

Subject matter and date

The work illustrates his Sūtras. Hem-Candra was not only a poet but also a grammarian, lexicographer and rhetorician. Among his works the Abhidhān Cintāmaṇi, Deśīnāmamālā and Alaṅkār Cūḍāmaṇi deserve mention.

His other works.

14. *Dharma Śarmābhyudaya* :—Hari Candra the author of the poem who belonged to the Digambara Jaina sect describes in 21 cantos the life of Dharmanath, the fifteenth Tīrathaṇkara. Mention of this is found in the first act of Rāja Śekhara's Karpūra Mañjarī, who lived in the ninth century A. D. Therefore the time of the poet would be about eighth century A. D.

Date and subject matter.

15. *Kādambarī Kathā Sār* :—It is an epitome of the story of Vāṇa's Kādambarī in verse by Abhinanda. He was a Kāśmīrian

Date and subject matter.

poet and his fourth ancestor lived in the court of Muktāpīḍ (726 A. D.). He was patronised by Haravarṣa, a descendant of Dharma Pāl. He can safely be placed in the earlier part of the ninth century A. D.

Date and subject matter.

16. *Kaphaṇābhyudaya* :—It is found in manuscript. The name of the author is Bhaṭṭa Śiva Swāmī. He is quoted in Vallabha Deva's Subhāṣitāvalī. He was one of the court poets of Avanti Varmā of Kāśmīr (855—884 A. D.). This poem closely follows Śiśupāl Vadham in diction and style.

Bhārata Mañjarī, Rāmāyaṇa Mañjarī and Bṛhat-kathā Mañjarī—their date and subject matter.

17. *Bhārat Mañjarī* :—It is a summary, written in easy poetry, of the eighteen parvas of the Mahābhārata of Vyāsa by Kṣemendra, a Kashmirian poet, who lived under the patronage of king Ananta, who reigned about 1050 A. D. He wrote also Rāmāyaṇa Mañjarī that summarises the seven kāṇḍas of Vālmīki's work in easy Sanskrit. His Vṛhat Kathā Mañjarī translates into classical Sanskrit, the Vṛhat Kathā of Guṇādhyāya, which is supposed to have been written in the Paiśacī Prākrit*. In his translation he has not omitted even the minor incidents of the original. The style of the book is simple and smooth and resembles that of Bilhana. He wrote besides Lāvaṇyavatī and Muktāvali—two short poems and Daśāvatāra Carit, the last describes the ten incarna-

His other works.

*भूतभाषामयीं प्राहुः अद्भुतार्थां बृहत्कथाम्—काव्यादर्श।

tions of Viṣṇu.

18. *Vikramaṅka Deva Carit*:—It narrates in eighteen cantos the life-sketch of Vikrama, the patron of the Bilhana, the poet. The patron of the poet according to General Cunning Ham reigned from 1028 to 1088 A. D. His work describes a Cola War. Bilhan speaks of Bhoja of Dhārā as his contemporary. As a poet he ranks very high. There are many beautiful passages in the work, one of which is the most touching description of Ahava malla's death. His verse is sweet and flowing and his language clear and simple.

Date and subject matter..

19. *Soma Pāl Vilās*:—This describes the life of king Soma Pāl of Rājapurī in Kāśmīr. The king was defeated by Suśsala in 1118 A. D., and the work must therefore have been written by the first half of the twelfth century. Moṅkha, a contemporaneous poet, speaks of him as the author of a short poem called Mugthopadeśa.

Date and subject matter

20. *Jayantavijaya*.—It is a poem written by Abhaya Deva. He flourished about 1148 A. D. The book in 19 cantos describes the Victory of King Jayanta over his enemies.

Subject matter and date.

21. *Bhuvanābhyudaya*—The author of the book is one Śaṅkuka. The poem describes the dreadful battle between Mamma and Utpala, which was fought in 850 A. D. It is said

Date and subject matter.

that the current of the Vitasta was stemmed by the dead bodies of the soldiers.

22. *Surathotsava*—The poem was written by Someśvar Dātta who lived towards the close of the twelfth century. The book describes in fifteen cantos the history of Suratha of the Caitra race, but it depeicts simultaneously the political history of the reign of Vāstupāla allegorically.

Date and subject matter.

23. *Sukṛt Saṅkīrttan*—It is a poem in eleven cantos by Ari Siṃha who flourished in the thirteenth century A. D. The Book is important historically as it affords us with informations how Someśvar Dev was overpowered by his enemy.

Date and subject matter.

Rāmpāl Carit—It is a poem by Sāndhyākar Nandī. It describes the feats of Rāmpāl, the powerful king of Bengal, who recovered his ancestral kingdom from the hands of Bhīma and conquered Mithilā. He reigned from 1084 to 1130. A. D.

Date and subject matter.

25. *Śrikaṇṭha Carit*—It was written by Maṅkhadās between 1135—45 A. D. It describes in 25 cantos how Tripura was killed by Mahādev. The description of Kailās, Śiva, spring season, sport in water, rising of the moon etc, is very charming and occupies the first twelve cantos of the book. The remaining cantos give the preparation for the

Date and subject matter.

war, the array of Śiva's soldiers and the fight between Śiva and Tripura. The last chapter has the description of his brother's court.

26. *Setubandha*—It is ascribed to Kālidāsa, but most probably it was written by the Kāśmīrean poet, Pravarasen, who succeeded Mātṛ Gupta. The epic in Prākrit describes the construction of the bridge over the sea by Rāma and the destruction of Rāvaṇa. This was written perhaps to commemorate the building of a bridge of boats acro ss the Jhelum (वितस्ता) by the royal poet himself. Subject matter.

27. *Yudhiṣṭhira Vijaya.*—This was written by Vāsudeva in the twelfth century A. D. The book has eight chapters and the subject-matter has been derived from the Mahābhārata. Date and subject matter.

28. *Bala Bharata.*—It was written by Amar Candra about the middle of the thirteenth century A. D. The author was a powerful poet. The story of the Mahābhārata is narrated in the order of the parvas here. He wrote besides Chando Ratnāvali and Jinendra Caritam. Date and Subject matter.

29. *Candra Prabhā Carit*—It is a poem in 17 cantos by Vīra Nandi who flourished in the thirteenth century A. D. The book begins with a description of king Kanak Prabhā and his line and ends with Indra's incarnation Subject matter and the Date

as Jina. The tenet of the Jaina religion has been summarised in the last canto.

Date and Subject matter.

30. *Sahṛdayānanda.*—The poet gives an account of Nala, King of Niṣad. Kṛiṣṇānanda, the author, flourished about thirteeth century A. D. He is quoted by Viśvanāth in his Sāhitya Darpaṇa and is known to have commented on the Naiṣadha Carit.

Date and Subject matter.

31. *Jādavābhyudaya and Pāduhāsahasra*—Of Vedānta Deśika, who lived between 1268—1376, are good poems. The former describes the advent and life of Śrī Kṛṣṇa and the latter constitutes of one thousand verses in praise of Rāma's sandals. The poet was a follower of the Rāmānuja school and his image is worshipped even to this day. He was a scholar and a poet and was conversant with every branch of art or literature. For this reason he acquired the title of सर्व्वतन्त्रस्वतन्त्र.

Date and Subject matter

32. *Kārttavīrya Vijayam*—This was wtitten by Candra Cūḍ towards the close of the 15th century A. D. The poem in 14 cantos describes the story of Kārttavīryya. The work is characterised by grace and malody.

Date and Subject matter.

33. *Harivaṃśasār Carit.*—It was written by Govinda in the 17th century A. D. The poem in 23 cantos describes the story of Harivaṃśa. The language of the poem is unrestrained and natural and is indeed an improvement upon its original.

34. *Rāmacandrodaya.*—It is a long poem of 30 cantos by Venkateśvar describing the history of Rāmcandra. It was composed in 1645 A. D.

Date and Subject matter.

35. *Śivalīlārṇava.*—It was composed by Nīlkaṇṭha in the first half of the 17th century A. D. The poem in 22 cantos describes the history and actions of Śiva. His Gangāvataraṇ, a poem, consisting of eight cantos, narrates the story of the descent of the Ganges through the effort of Bhagīrath.

Date and Subject matter.

He wrote several other minor poems, of which the Kali Viḍambanam, Sabhārañjanam and Anyāpadeśa Śatakam deserve mention. As a poet Nilkaṇṭha ranks very high. He is highly imaginative and his language is very natural.

His other works.

36. *Abdullā caritam.*—This describes the life of the king-maker Sayyid Abdullā. The author Lakṣmīpati lived after the death of Aurangazeb. There is a frequent influx of Persian words in it.

Subject matter.

37. *Harṣa Carit Cintāmaṇi.*—It was written by Jayrath in the 12th century A. D. It is a store-house of Śaiva myths and evidences of Śaiva faith and belief.

Date and Subject matter

38. *Gauḍa Vaha.*—It was written by Vākpatirāj. The languuage of the book is Prākṛt. It describes the defeat and death of a Gauḍ

king by Yaśovarmā of Kanauj. This Yośovarmā was overthrown and killed by Lalitāditya, king of Kāśmīr about 740 A. D,

Date and Suject matter.

39. *Kīrtti Kaumudī.*—It was written by Someśvara in the last part of the twelfth century or about the middle of the thirteenth century. The book describes the greatness of a Cālukya prince.

THE PROSE ROMANCES.

A Short notice of prose.

We first meet with prose in the Yajurveda and after it in some portions of the Atharva Veda. After the vedic period we meet with prose in the Brāhmaṇs, especially in those of the Ṛk Veda. The निरुक्त of यास्क (who according to Prof Gold Stuker and Dr Vincent Smith flourished about eighth century B. C.) is written in a very sweet and placid prose. The commentaries on Indian philosophies written by Śankar, Rāmanuj, Vācaspati Miśra, Savar Svāmi, and others are good specimens of old Sanskrit prose. The Mahābhāṣya of Patañjali written about 200 B. C. has also lucid and simple Sanskrit. Carak, Suśrut and some other medical treatises too have prose portions in them. The prose of the Mahābhārat and of some Purāṇas and Dharma Śāstras also deserve mention in this connection. Of the Purāṇas, the Viṣṇu Purāṇa has the oldest prose writing.

1. *Daśakumara Caritam.*—Daṇḍi is the

author of this book, who flourished about 6th century A. D. Some scholars identify him with the author of Kāvyādarśa, while others raise a dispute and say that the writer of the Daśā-kumāra Caritam can not be the writer of the Kāvyādarśa, as the former book does not conform to the rules laid down in the latter. But this only should not be taken as a criterion for such a remark. From the time of Kāvyādarśa and the style followed in the Daśakumācaritam it seems to be probable that both the works were written about the same time (6th century A.D). There being no other prominent poets at that time excepting this Daṇḍi, who composed Kāvyādarśa, we may take unhesitatingly that he was the author of both the books.

Daṇḍi—his date and identification

Daśakumāra Carit may be classed under Ākhyāyikā. It is not complete. The book, as we find it, is divided into two sections called 'Pūrvapiṭhikā' and 'Uttarapiṭhikā.' The Pūrva Piṭhikā has described in five chapters the adventures of two Kumāras and the Uttara-pīṭhikā has the unfinished tale of Viśruta. It is supposed by many a scholar that these two sections were added to the original by some other persons after the death of Daṇḍi

Daśakumār carit—its division.

The plot of the book is as follows :—

Rājahaṃsa, the king of Magadha, betook

himself to the Vindhya mountain being defeated by the king of Malawa. The queen consort gave birth to a son called Rāja Vāhana there. It so chanced that nine sons were born to the king's ministers and friends at the same time and they were brought before the king. These ten boys lived and grew together and learnt the Śastras and the use of weapons from expert teachers. Being asked by a disciple of the sage Vāma Deva, the king, sent Rāja Vāhana with his nine friends for the conquest of the world. They started and came to a deep forest and lived there for a night. At dead of night, when all the boys fell asleep, a hunter came to Rāja Vāhana and asked him to help him in getting the kingdom of the nether world. Rāja Vāhana consented and followed him to the nether world. There performing some magical charms as instructed by Mahādeva in the dream of the hunter, he was able to marry Kālindī, the daughter of the demon king and got from her a jewel as a present. One wearing this jewel would not suffer from hunger, thirst or any sort of privations. Rāja Vāhan now started for that forest and was rewarded with that jewel by the hunter as a token of love for him and for the benefit he rendered to him. Raja Vāhan came to the spot but to his utter disapointment could not find any of his comrades there. After a time

Story of Daśakumār carit.

they met together perchance and related their own adventures. Each of these tales is full of wonderful action and describes the vitiated state and the taste of the society of the time. The power of description of the author is, indeed, very high and charming. The Vaidarvī style is predominant though interspersed with Gaudī style. The work abounds in figures of speech and has the sweetness of diction.

Literary estimate.

2. Vāsavadattā—This is written by Subandhu who lived in the middle of the 7th century A.D. He like Meṇtha and Vāṇa was skilful in using ambiguous diction. Vāṇa, the author of Kādambarī and Harṣa Carit, holds him in high esteem. His Atidvayī kathā refers to Vāsava-Dettā* and Bṛhatkathā. There was another Vasavadattā also written by Kātyāna as mentioned in the Mahābhaṣya. The expression "बौद्धसङ्गतिमिवालङ्कृतभूषिताम्" certainly refers to the work, Baudhasangatyalaṇkār of Dharma Kīrtti. Besides, it refers to Udyotakar also as can be inferred from the expression—"न्यायस्थितिमिवोद्योतकरस्वरूपम्"। Both these authors lived in the 6th century A. D. So, the time given to our author is not impossible. The plot of the book is given in brief below :—

The author —his time.

King Cintāmaṇi had a beautiful son, named Kandarpaketu. Once he saw Vāsava-

* [illegible] दर्पो नूनं वासदत्तया।

Story of the book.

dattā in dream and set out with his friend Makaranda in quest of this unknown girl. While living in the Vindhyas he comes to learn from the conversation of an indignant Mayna bird and her husband that Vāsavadutta, the beautiful daughter of Śṛṅgāra Śekhar of Puṣpapur, had a charming vision of a youth of peerless beauty and sent her confidant Tamālikā to bear to the youth her faith and the difficulty in their union at Puṣpapur. The king wearied at the unwedded condition of his daughter wanted to marry her with the Vidyādhara chief, Puṣpaketu. Kandarpaketu went with his friend and met Vasavadattā secretly. Both of them fell in love with each other at the first sight. Advised by Kalāvatī, the handmaid of Vāsavadattā, the lovers fled to the Vindhya hill by means of a magic horse and fell asleep there. Kandrpaketu awoke and to his utter despair could not find Vāsavadattā there. He wailed in various ways and went here and there in search of her At last he came to a deep forest and found the stone-statue of Vāsavadattā. In his ecstasy he touched the statue, which at once assumed the form of Vāsavadattā and related how through the curse of the sage of the grove she turned to a stone-statue. The book abounds with long compounds, and ambignous diction.

3. *Harṣa Carit*:—Vāṇabhaṭṭa has written two famous prose romances—Harṣa Carit and Kādambarī.

Harṣa Carit seems to be his first work. In the introductory verses of the book he has named some famous poets and their works. From those verses we come to learn that the fame of poets Bhāsa, Kālidās, Pravara Sen, Śāta Vāhan, Hari Candra and Subandhu spread throughout the country at that time. The poet was an early friend of Harṣa Vardhan (Śilāditya) of of Kanauaj (606—667 A. D.) and his court poet. The book is famous historically as it gives the life-sketch of king Harṣa and a sort of the poet's autobiography. The work, though full of long of compounds and obscure passages yet, betrays the great power of description of the poet.

Poet Vāṇa and his Harṣacarit.

Its importance.

4. *Kādambarī*—In the introductory verses of this book the poet gives a short description of his family. It is divided fnto two parts, the first part was written by the poet himself and the second by his son Bhuṣan Vāṇbhaṭṭa. The work falls under the section of Kāvyas called Kathā. The subject matter of the book was taken from the Bṛhat Kathā of Guṇādhyāyā. The plot of the book is as follows.

Introduction of the work.

Once a Candal girl came to the court of King Śūdraka with a parrot confined in a cage. The parrot described its life story.

Story of the book.

Tārāpīḍ, King of Ujjaini, had a minister Śukanās by name. Both the king and the minister had no issue. But in course of time through the grace of God there was born a son to Tārāpīḍ named Candrapīḍ. Śukanās too had Vaiśampāyan as his son at the same time. Candrāpīḍ and Vaiśampāyana were great friends. They grew together and brought up under the royal care. When they finished their study Candrāpīḍ got a horse Indrāyudha by name from his father. Tārāpīḍ made princess called Patralekhā captive in a war and this Patralekhā attended upon Candrāpiḍ constantly. Śuknās made Candrāpīḍ conversant with politics. And the king sent them with a large army for the conquest of the world. After a time the prince occupied the fort of the Kirātas situated on the summit of the Hemakūt mountain.

Story of Mahāśvetā.

Once following a Kinnara pair, Cadrāpīḍ fell off from his army and went astray. Being unable to find out his path he wanted to pass his night on the bank of a beautiful lake. When he lay there a beautiful tone

entered into his ears and pursuing it he reached a temple of Śiva lying by. There he found an ascetic girl, Mahāśvetā by name, who being asked by the prince related her piteous tale to him. Once she loved Puṇḍarīk who died an untimely death. She wanted to follow him in his funeral pyres but ceased from her attempt on hearing a voice from heaven that they would be re-united soon. With the hope of this re-union she was passing her days in that way.

Mahāśvetā had a bosom friend Kādambarī by name who too resolved not to marry if Mahāśvetā would not change her mind. Mahāśvetā took Candrāpiḍ to Kādambarī and they fell in love with each other. Candrāpiḍ being commanded by his father had to return to Ujjayinī. Here ends the first part.

Story of Kādambarī

In the second part Bhuṣaṇa Vāṇa Bhaṭṭa has brought about the union of Kādambarī with Candrāpiḍ and that of Puṇḍarīk with Mahāśvetā.

Marrige of Kādambarī and Mahāśveta.

The book is full of long compounds and ambiguous terms. The skill of narration is found at every step. Prof, Wilson has described it as a deep forest with thorny shrubs barring the entrance of the reader to it.

Critical estimate.

Kādambarī kathāsār.

5. Abhinanda, son of Jayanta Bhaṭṭa *of Kāsmir* who lived in the ninth century A. D. had given the essence of the above work in beautiful prose called Kādambarī Kathāsār. He speaks of him as contemporaneous with Rāja Śekhar.

Subject matter

6. *Tilak Mañjarī*—In the earlier part of the eleventh century Dhanapāl wrote this book. The book has derived its name from Tilak Manjarī its heroine. The poet has imitated Vāṇabhaṭṭa at every step both in diction and subject matter, but his attempts are a complete failure.

Date and Subject matter.

7. *Bhoja Prabandha*—It was written by Vallala most probably in the 16th century A. D. It gives the life-sketch of king Bhoja of Dhārā who was famous for his munificence, learnirg and encouragement for learning. The poet makes Kālidās a contemporary of Bhoja. The book has no historical value.

N. B.—Besides we have Dvātriṃsat Puttalikā (it is ascribed to Kālidāsa) and Vetāl Pañca Viṃsati written in prose.

CAMPU

A short notice of Campu

The Champu is a kind of elaborate and highly artificial composition which is in prose and in verse, both intermingled. This sort of composition is not met with before the tenth century A. D. The Vikrām

Bhaṭṭā wrote Nala Campū and Madālasa Campū at the earlier part of the tenth century A. D. It is said that he lived during the reign of the Rāstra Kūta King, Indra.

The Jibandhar Campū of Hari Candra was perhaps written towards the close of the tenth century. This Hari Candra is not identical with one mentioned by Vāṇa in his Harṣa Carit. Soma Deva's Jaśastilaka Campū was written about the same time.

Jibandhar campū

The Rāmāyaṇa Campū of Bhoja Rāja was composed in the eleventh century A. D. This Campū is othewise known as Bhoja Campū after its author. According to Prof. Keith it was composed after the reign of Bhoja.

The Rāmāyaṇa or Bhoja camp

The Gopal Campū was written by Jīva Gosvāmī in the sixteenth century A. D.

Gopal camp

The Nīlakāṇṭha Vijay Campū of Nīlkaṇṭha was written about 1637 A. D. It is an important work of the Vaiṣṇava section. Besides we have Campū Bhāgavat of Abhinava Kālidās (fifteenth century A. D.), Viśva Guṇādarśa Campū and Hastigiri Campū of Venkatadhvari (seventeenth century A. D.) etc. which also deserve mention.

Nīlkaṇṭha Vijoy camp'

Exercise

1. Mention and characterise the main classes of epic poems. What reasons are there for holding that the Mahābhārata in its present form is an amplification of an older and simpler form ? (1909 p.)

2. What is known as to the history of Kāvya literature ? What light is thrown upon that history by inscriptions ? State and characterise Prof. Maxmüller's Renaissance Theory (1909 H, 1930 p.)

3. State and criticize the different theories regarding the date of Kālidāsa. (1910P, 1912P, 1929H)

4. What evidence is there for determining the date of the Rāmāyaṇa ? (1910H. 1912P 1929. 1934H 1932P)

5. Discuss the date of the composition of the Mahābhārat ? (1911P, 1933P, 1935H.)

6. Name the Principal Purāṇas which disseminate the cult of Śiva, and write short notes on Kathāsarit-Sagar, Mṛcchakaṭika and Nava Sāhasaṅka Carit. (1911P)

7. Indicate the distinguishing characteristics of the two main classes of Sanskrit epic poetry. Discuss the evidence as to the time at which the Mahābhārat may have attained its ultimate form. (1911H.)

8. What has been ascertained as to the history of the text of the Rāmāyaṇa ? On what evidence have attempts been made to determine its age ? What are the main characteristics of its style ? 1912.

9. Give some account of Sanskrit prose literature (1913P, 1924P.)

10. State and examine the theories held by modern scholars as to the composition of the Mahābhārata. Contrast the spirit and form of the Mahābhārata with those of the Rāmāyaṇa (1913H)

11. Give a brief history of Kāvya literature and a somewhat detailed account of one work of that class. (1913H.)

12. Either name the eighteen Purāṇas or discuss the date of the composition of the Rāmāyaṇa. (1914.P)

13. On what basis may conjuctures regarding the age of the Rāmāyaṇa be formed? On what grounds have certain parts of the poem been held to be later additions? (1914P).

14. Give a general account of the prose romances in Sanskrit with details as to any one of them.

15. Either enumerate the principal purāṇas or comment on the following observations—The careful investigations of Prof. Jacobi have shown that the Rāmayaṇa originally consisted of five books only. 1915P

16. Discuss—The researches of the late professor Büller and of Mr. Fleet render untenable Prof Max-Müller's well-known theory of the Renaissance of Sanskrit literature in the sixth century (1915 p.)

17. Either discuss the date of the composition of the Mahābhārta or state what you know of the time and place of the origin of the Rāmāyaṇa. (1916.)

18. Discuss the historical basis of the Mahābhrāta. What Vedic traditions have been preserved in it? (1917.)

19. Give an account of the several recensions of the Mahābhārata and of the Rāmayaṇa (1917 p.)

20. Explain the position of the Mahābhārat in the Sanskrit literature and discuss the date and method of its composition. (1918, 1922.)

21. Describe the origin and development of Sanskrit epic poetry. (1919 p.)

22. Clearly state the theory of Jacobi as to the age of the Rāmāyaṇa. (1919.)

23. Discuss the antiquity of the Rāmāyaṇ or of the Mahābhārat. 1920.

24. Point out the distinctive features of the Vedic and classical Sanskrit literature. 1920.

25. Explain the plot of the Rāmāyaṇa and explain the date of its composition. (1921.)

26. Give a concise survey and general estimate of the Kāvya literature with some details of one or two principal works discussing in this connection the so called Renaissance theory of Maxmüller. 1923.

27. Either narrate the general characteristic of the works going by the name of Purāṇas or discuss the remarks—'The Rāmāyaṇa originally consisted of five books. 1925.

28. (a) "The Māhabhārata in its present shape contains an epic nucleus and in course of time it has become a comprehensive didactic work.'—Discuss.

(b) What evidence have we regarding the origin and history of the Mahābhārat and the stages by which it attained its present form ? 1926.

29. Discuss the so called Renaissance theory of Maxmüller and its bearing upon the early history of Sanskrit Kāvya literature. 1926.

30. How do you know that Sanskrit court poetry was in existence in the first five centuries of the Christian era. 1927 p.

31. Give a brief acconnt of two of the historical Kāvyas and mention their authors. 1929 p

32. Trace the origin and growth of the Mahābhārat. 1930. p

33. In any case our Mahābhārat is not only the heroic poem of the battle of the Bharatas but at the same time also a repertory of the old bard poetry,—Explain briefly. 1932 p.

34. What is in your opinion the exact position of the Purāṇas in the history of the Indian literature, both according to contents and chronology ? 1933 p.

35. Give a brief account of the development of the historical kāvya literature. (1932 p.)

36. Write an essay on the different types of the Purāṇas.

CHAPTER IX

BUDDHIST LITERATURE,

Age of Buddhist Literature.

The approximate age of Buddhist Literature may be a few years before or after 485 B. C. Almost the whole of the oldest Literature of the Buddhist consists of collections in the form of conversations, songs, narratives and canon of the order. According to Buddhist tradition the first Buddhist council was organised by the immediate disciples of Buddha with a view to establish a canon of the order. This resulted in the composition of the Sutta-piṭak and Binoy-piṭaka. The second council was held at Vaiśālī a hundred years after the death of Buddha with a view to revise the doctrine of the first council. According to the report of the chronicles of Ceylon real canon of sacred texts was complied during the third council which was held at the time of Aśoka. These canonical compilations came to be known as 'Tipiṭakas' or three baskets. These are Benoy-Piṭaka, Sutta piṭaka, and Abhidhamma piṭaka.

Buddhist Councils and Piṭakas

Benoya-Piṭaka contains all that refers to the monastic community. It

prescribes rules of the discipline of the orders and the precepts for daily life of the monks and nuns. Benoy Piṭak.

Sutta piṭaka literally means a basket of short rules. It gives a long or short explanation of religion in the form of a dialogue. It consists of five Nikāyas or great collections of Sūtras. Sutta Piṭak

It is believed by the Buddhists that Abhidhamma piṭaka or a basket of the higher subtleties of the doctrine, does not contain the sermons of Buddha but those that were composed by his disiciples. The work chiefly refers to the Phychological foundations of the Buddhist ethics. Abhidhamma Piṭak.

There are two communities among the Buddhists, the Mahāyāna and the Hīnayāna. The scriptures of the former have been written in Sanskrit or mixed Sanskrit and those of the latter in Pāli. The Hinayānists call them 'Therāvādī.' According to them the scriptures of the Mahāyāna community are artificial, while those of theirs are simple and genuine as they were direct instructions of Buddha himself. Buddhist communities.

The distinctions existing between these two communities may briefly be stated thus. They who have attained nirvāṇa are called *Arhats*. Their death is known as *Parinirvāṇ*. These *Arhats* are chiefly divided into Distinction between these communities.

three sections—Buddha, Pratyeka Buddha and Śrāvak. Of these who acquire perfect knowledge by themselves without receiving instructions from others are known as Buddha and Pratyeka Buddha, with this difference only that the one may attain *nirvāṇ* and make others do it, while the other lacks in the latter capacity. Those who attain *nirvāṇ* on hearing instructions from the Buddhas are called Śrāvakas.

According to both these communities *nirvāṇ* is attainable through the observance of tenfold vows, called Pāramitās. These are—Dān, Śil, Kṣānti, Vīrya, Dhyān, Prajñā, Upāya, Bala, Praṇidhi, and Jñyān. All except Prajñā are common to all. Śānti Dev has given a full description of these ten ways in verses in his Bodhi Caryyāvatāra, which is a brief account of his Sūtra Samuccaya.

How is Nirvan attainable

The Buddhistic literature being very vast we give below only a short description of some of these books.

1. *Dhammapada*—It is a collection of pithy sayings composed in Pāli verses. The work is divided into eight sections called vaggas, each of which contains ten suttas. The book aims at blissful repose of mind and the attainment of *nirvāṇ*.

Dhammapada a brief account.

2. *The Jātakas*—These are mostly occupied by legends described in Pāli language. Some of these are analogous to the dialogues of the Upaniṣads and the Mahābhārat. The main theme of the book is to depict the previous life of Buddha in the forms of birds, beasts etc.

A brief account of Jātakas.

3. *Dīpavaṃśa*—It is a history of Ceylon in Pāli verses written about 4th century A. D.

Dīpavaṃśa

4. *Mahāvaṃśa*—It is a perfect epic composed probably by Mahānām towards the close of the 5th century A. D. in Pāli. It speaks of the story of Gotama Buddha and especially the history of Buddhism in India. The story of Bejoy Singh is also depicted here. From historical point of view the Mahāvaṃsa tikā is a work of greater importance written between 1000 and 1250 A. D.

Mahāvaṃśa its subject matter.

We learn from Mahāvastu quotations that there was a Dhammapada in Sanskrit canon also divided into vaggas, and that its style corresponds to that of the Pāli Dhammpada.

5. *The Mahāvastu*—It is a work in mixed Sanskrit and describes the life of Buddha. This is a treasure-house of Jātakas and other narratives. It is written partly in pure prose and partly in mixed prose and verse.

Mahāvastu.

6. *The Lalit vistar*—It is one of the most sacred of the Mahāyāna texts and is otherwise known as Vaipulya Sūtra or discourse of great extent. It gives a splendid picture of the Buddha with divine hallow shining around him. The narrative begins with the biography of Buddha and forms the subject matter of the book. There are many wonderful stories described here with relation to the Buddha in a very charming way.

Story of Lalitavistar

7. *Buddha Carit*—Aśva Ghosh, the author of the book, is one of the most prominent poets of Sanskrit literature. He flourished during the reign of King Kaṇiṣka of the the 2nd century A. D. In it the poet has given the intrinsic truth of the Buddhist doctrine in a noble and artistic way. The Buddha carit is a mahākāvya or great epic and is possessed of all the main characteristics of the great epic.

Subject matter of Buddha carit.

8. *The Saundarānanda Kāvya*—This also was written by Aśva Ghosh. The book gives the life story of Buddha and along with it describes beautifully the story of lovelorn Nanda, the half-brother of Buddha. The plot of the book is as follows—

A brief account of Saundarānanda Kāvya

Suṇḍari, the beautiful wife of Nanda mourns her lost husband and Nanda too longs to be back with his beloved. The attempts of the monks to calm him ends

in smoke. The Buddha takes him with himself and ascends to heaven. He showed to Nanda the Apsaras in heaven. Then the master asked him if his wife was as beautiul as the Apsaras. Nanda answered in the negative and hankered after the apsaras. Ananda explains to him the frail nature of heavenly bliss and Nanda is convinced at last, and goes to Buddha to receive instructions from him and through his grace a ttains liberation.

9. *The Vajrasūcī*—This is also ascribed to Aśva Ghosh. The work betrays an intimate knowledge of the poet regarding Brahmanical literature. In it he refutes the Brahmanical caste-system very sarcastically. The Chinese translation (973—981A.D.) ascribes the book to Dharmakīrti. Vajrasūci.

10. *Śārī Putra Prakaraṇ*—It is a drama found in fragments and ascribed to Aśva Ghosh. The subject matter of the book is the conversation of Śāri Putra and his friend Maudgalyayana regarding Buddhism Subject matter.

11. *Sutrālaṅkār*—It is preserved in a fragmentary condition. This too was composed by Aśva Ghosh. The book has been written in prose and in verse resembling the mode of classical style. The substance of Jātakas and Avadānas are given here. Subject matter

Jātakamāla.

12. *The Jātakamāla*—It was written by Āryya Sūr. The book narrtes the anecdotes of Buddha's actions in his previous births. It is composed in prose and verses intermignled and is important for its historical interest.

Catuśśatī.

13. *Catuśśatī*—The author of the book is Āryya Dev who flourished in 2ɔo A. D. He has attacked tbe Brahmanical practice of bathing in the Ganges to remove sin and acquire merits thereby very cuttingly.

Subject matter.

14. *The Śiśyalekha Dharma Kāvya*—It was composed by Candra Gomin. It is a treatise on instructions in the form a letter to a disciple dealing with the essential doctrines of the Budhistic faith.

Suhṛllekha.

15. *Suhṛllekha*—The author Nāgārjun has depicted the Buddhistic doctrine here very nicely for the use of his patron, a king. Nāgārjuna is undoubtedly the author of the commentaries Prajñā Pāramitā Sūtra Śāstra and Daśa Bhūmi Vibhāṣa Śastra. Besides he is the author of a number of books and translations on various subjects.

Subject matter.

16. *Mahāyān Sūtrālaṅkāra*—The author of the book is Asanga, brother of Vasubandhu who flourished in 4th century A. D. The book is overloaded with technicalities and written in correct but undig-

nified Sanskrit.

17. *Kalpanamanditikā*—It has been edited by Prof Luder in fragments found in central Asia. The author of the book is Kumāralāta. It throws a flood of light on the developement of Kāvya literature.

The Avadāna literature.

The word Avadāna signifies a noteworthy deed and generally in the good sense of a heroic deed. These are stories to illustrate that black deeds bear black fruits and white deeds white fruits. The Avadānas like Jātakas, are a kind of sermons. A regular avadān consists of a story of the present and a story of the past with a moral āttached to it. When the story of the past is in relation with the Bodhisattva it is called Jātaka. Both the Avadānas and Jātakas explain the law of Karma under an allegory.

A short notice of Avādana literature.

1. *The Avadānaśatak*—It is the oldest of these kinds of books. It was translated into Chinese in the first of the 3rd century A.D. The work belongs to the Hīnayāna school. Buddha-worship forms the prominent part of the legend. This is consisted of ten decades and deals with a particular subject in every story. It contains also Jātakas.

Avadana Śatak.

2. *The Karma Śataka.*—It is very much like the Avādāna Śātaka and has a number

Karma Śatak.

of legends in common with it. The book is found in Tibetan translation only.

Diviyāvadān

3. *The Divyāvadān*—Narratives here begin and end in the same manner as they are found in the Avadān Śatak. The composition of the work is very confused and disconnected, and the language and style too are not in agrement with the subject matter.

Avadān kalpalatā.

4. *The Avadān Kalpalatā*—It was written by the Kāśmirean poet Kṣemendra in 850 A.D.

JAINA LITERATURE

A brief account of the work.

1. *Upamitibhavaprapañcā kathā*—It was written by Sidha or usually known as Siddharṣi in the beginning of the 10th century A.D. This famous allegorical romance has described the existence in symbolical terms. It is divided into eight books called Prastāvas. The work aims at how a man by auspicious desds can attain to salvation. He wrote also the Ādi Purāṇ.

Subject matter.

2. Triṣaṣthi Salākā Puuṣa Caritam—It was written by Hemcandra Sūri in the 11th century A.D. He was a prolific writer and had written Grammar, lexicography poetics and metrics. The seventh parva of the book is called the Jaina Rāmāyaṇa. The book gives the life-sketches of 63 Jinas

who were born before and would be born again.

3. *Harivaṃśa Purāṇ*—It was written by Jina Sen in the 8th century A. D. The book describes in 66 sargas the legends of Kṛṣṇa and Balarām. Another Harivaṃśa in 39 sargas was written by Sakala Kīrti in the 15th century A. D. Subject matter.

4. *Pāṇḍava Carit*—It was written by Devaprabha Sūri in about 1200 A. D. It describes the contents of Mahābhārata in 18 Sargas in a coincise form. Another Pāṇḍava Purāṇa which is known as Jaina Mahābhārat was written in 1551 A. D. by Subha Candra. An account of the work

5. *Mahāpurāṇa*—It was written by Jina Sen and Guṇa Bhadra. The work describes the life of sixty three Jinas and consists of Ādipurāṇ in 47 chapters. Subject matter.

6. *Neminirvāṇ*—It is a Mahākāvya in 15 cantos by the poet Vāgvaṭa. It deals with the life story of Nemināth, a Jina. Subject matter.

7. *The Pārśvanāth Caritra*—It was written by Bhavadev Sūri in about 1255 A. D. It not only gives the life story of the saint but deals in details also with his last incarnation. Subject matter.

8. *The Tirtha Kalpa*—It is otherwise known as Kalpa Pradip and Rāja Prahlād. The book was written by Jina Prabha Sūri between 1326 and 1331 A. D. It furnishes us A brief account of the work.

with a description with the Jainistic places of pilgrimages with the name of their founders.

9. *Yaśastilaka*—It was written by Somadeva Sūri in about 959 A.D. It is written in prose and verse based upon Guṇa Bhadra's Uttar Purāṇ. This depicts the life of king Māri Datta who gave himself up to sensual pleasure when he ascended the throne. There at the advice of his family priest he makes preparation for a great sacrifice and learns from the victims of the sacrifice, who were his own relatives, the gist of the Jaina religion. The king was at last converted to the Jaina faith.

A brief account of the work.

10. *Kathā Koṣa*—It is a treasure house of stories compiled by some unknown authors. It is curious to note that the last story in the book refers to Nala and Damayantī of the Mahābhārat in Jainistic adaptation. There are many charming fairy tales described in it.

A short account of the work.

11. *Moharāja Parājaya*—This is an allegorical drama by Jaśahpāl describing the defeat of king Delusion. It was composed between 1229 and 1232 A. D. The book in five acts narrates the conversion of king Kumār Pāl to Jainism and his marriage with Kṛpā sundari.

Subject matter.

12. *Ratana Mandira Stotra*—It consists of forty four stanzas composed by the famous Siddha Sen Divākar. The Stotras are in honour of Pārśvanāth.

Subject matter.

CHAPTER X

LYRICS (*200 B. C.—1800 A. D.*)

Poetry that is fit to be sung to the lyre is called lyric poetry. The individual thoughts and the feelings of the poet constitute lyric poetry. It is a free and unrestrained outburst of the poet's heart that is full to the brim with overflowing thoughts. When the heart is convulsed with passion, sorrow or emotion, the poet gives expression to it in the shape of lyric poetry. So this kind of poetry is the product of the inmost soul of a particular individual. Shelly's *Adonais*, Tennyson's *In Memorium* and poems of like nature are specimens of lyric poetry. Sanskrit lyrical poetry has not produced many works of any considerable length. We give below the description of a few of them

A short notice of lyrical poetry.

1. *Meghadūta.*—Kālidāsa's Meghadūta is a lyrical gem which won the admiration of Goethe. It consists of 115 stanzas. The subject-matter of the poem is a message sent by an exile to his wife who dwelt far away at Alaka through a cloud. The book is divided into two parts called Purva Megha and Uttara Megha.

Subject matter.

2. *Ṛtusaṃhara*—Kālidāsa's Ṛtusaṃhāra consists of 153 stanzas. It describes in six

Subject matter.

chapters all the various seasons. This displays the poet's sympathy with Nature, his keen power of observation and his skill in describing seasons in vivid colours.

Ghatakarpara.

3. *Ghatakarpara.*—A lyric poem consisting of 22 stanzas is named Ghatakarapara after its author. The verses are full of erotic sentiments. The date of the poem is not known.

Subject matter.

4. *Caurapañcāśika.*—The Caurapañcāśika or the Fifty Stanzas of the Thief is a lyrical poem containing considerable beauty. Bilhana, the author of the book, belonged to the latter half of the 18th century. It is said that the poet fell in love with a princess and when detected was sentenced to death. But he pleased the king by his work and was let off.

Subject matter.

5. *Śṛṅgāraśataka.*—Bhartṛhari's Śṛṅgāra Śatakam deserves mention here. This deals with erotic sentiment. The poet lived in the first half of the seventh century A. D.

Subject matter.

6. *Śṛṅgāratilakam.*—This consisting of 22 stanzas is attributed to Kālidāsa. But it is undoubtedly the work of a later poet. This, though full of erotic verses, has much originality in it. According to Mr. Hillebrandt it was written by Kālidās.

Subject matter.

7. *Amarusatakam.*—Amarasatakam or *Hundred Stanzas of* Amaru, describes skilfully the various stages of estrangement and reconciliation. The poet lived perhaps in the 9th century A. D.

8. *Saptaśatakam.*—This was written by Hāla in Prakrit before 1000 A. D. Gobardhana translated these in modern Sanskrit under the title of Āryāsaptaśatī. His critical estimate of poets and their poems is indeed charming. Subject matter.

9. *Anyokti Muktalatā*—of Sambhu and Anyokti Śatak of Viresvar are poems of the nature of Āryā Śapta Satī. Both these were written in the eleventh century A. D. Date and author.

10. *Bhāminī Vilās*—of Jagannath who lived in the 17th century A. D. during the rule of Sajahan is a good lyrical poem. Besides this, he composed several स्तोत्रs known as Pījūṣa Laharī, Sudhālaharī, Amrita Laharī etc, which too are genuine specimens of lyrical composition. The author and his works.

11 Sabhā Rañjan Śatak, Śānti Vilās, Śivotkarṣa Mañjarī etc. of Nīlkaṇṭha, contemporaoneus with the poet Jagannāth are good lyrical poems.

N. B.—There is an overwhelming number of स्तोत्रs in Sanskrit written by various persons at different times, which can appropriately be taken under this head. Though short, they are indeed good specimens of lyrical poetry. Their number would exceed a thousand. Many of them have been compiled by some publishers under the name of स्तोत्रमाला, स्तोत्रसार, स्तोत्र रत्नाकर etc. Stotras occupy the place of lyrical poetry.

Subject matter and critical estimate.

12. *Gitagovinda.*—The Gītagovinda represents the transitional stage between pure lyric and pure drama. Its author Jayadeva, a native of Bengal, was a contemporary of a Bengal king named Lakṣmaṇasena who lived in the twelfth century A. D. It is famous for its grace of diction and smoothness of style.

Part plyed by Nature in lyrics.

Nature in Sanskrit Lyrics.—Plant and animal worlds play an important part in all the lyrics. The bright eyes and beauty of Indian girls are often compared to blossoming trees, fragrant flowers, songs of gay birds, and also to lotus-ponds bathed in tropical sun shine, &c.

ETHICAL POEMS

Names of some ethical poems.

1. *Ethical poems.*—There are several ethical poems in Sanskrit. Of these the Nīti and Vairāgya Śatakas of Bhattṛhari (600 A. D) Śānti Śataka of Śilhana, the Mohamudgara of Śaṅkarācārya, Cāṇakya Śataka, Nītimañjarī of Dya Dviveda, Sadukti-karṇābharaṇa of Śridhara Sena (1205 A. D.), Sāraṅgadharapaddhati, and Subhṣitāvali of Ballavadeva are important.

Śatakas.—Their subject matter and date.

The three Śatakas (Nīti, Vairāgya, Śānti) are attributed to Bhartṛhari belonging to the Royal house of Ujjaini. But these Śatakas seem to be of later origin. They are interpersed with Vedantic phraseology. Seveal doctrines of the purāṇas also are referred to in these works. According

to Prof, Wilson these were written about the 10th or 12th century A. D. Some think that Bharttṛhari explains chiefly the doctrines of the Vedānta System of Philosophy in these works, though here and there he refers to Yoga doctrine also. The style is simple and lucid. But the meaning is sometimes obscure on account of an attempt at brevity.

Mohamudgar—its brief account

Śankarācāryya's Mohamudgara consisting of several stanzas describes very beautifully the transitoriness of the world and the way to attain salvation. It is believed that he composed these verses and left them under the care of one of his disciples when he with a view to learn Kāmaśāstra entered into the body of king Amaraka. The disciple was advised by him to chant these verses before him if he would unfortunately be addicted to worldly pleasures forgetting his real mission.

Dhammapada.

The Dhammapada in Pāli deserves mention here. It is a collection of aphorisms representing the most beautiful, profound and poetical thought in Buddhistic literature. The keynote of these works is the doctrine of the vanity of human nature.

ANTHOLOGIES OR COLLECTION OF VERSES.

Date.

1. Kavīndra Vacana Smuccaya—This seems to be the oldest of its kind. It was compiled perhaps in 1200 A. D.

Author and date.

2. Sadukti Karṇamṛta—It was compiled by Śrīdhar between 1200 and 1205 A. D. Verses of some 446 poets have been collected in it. It is a matter of great joy that most of these poets hail from Bengal.

Author and date.

3. Subhaṣitavali—Some 3500 ślokas of 350 poets have been collected in it by Vallava Dev who lived in the 15th century A. D. Most of the original works of the poet referred to here are missing.

Author and date.

4. Śarngadhar Paddhati—It was compiled by the famous physician Śarṅga Dhar who flourished in the 14th century A. D. The work contains six thousand verses composed by 264 poets.

Stotras.

5. Vṛhat Stotra Ratnākar and Mahimnastava—It is a collection of many stotras. The last mentioned one was composed by Puṣpa Danta who lived in the 9th century A. D. He adores Śiva with a view to regain his power which he lost owing to his touching the flowers and bel-leaves by feet, that were offerred unto Mahādev.

CHAPTER XI

DRAMA*

The Sanskrit rhetoricians divide kāvya mainly in two ways—Dṛśyakāvya and Śravya kāvya. Now kāvya is रसात्मकवाक्य, therefore a drama according to Hindu rehetoricians is a composition that can evoke intellectual pleasure and is suitable for representation on the stage 1. The main function of drama is to employ dialogue to represent a harmonious action springing from circumstances of actual life before us that can be taken to be real.

Drama—its definition.

The earliest form of dramatic literature according to Dr. Hertel and Prof. Macdonell, can be traced to the dialogues of the Ṛgveda, such as, those of Saramā and Paṇis.

Sources of drama.

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* नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् ।
पञ्चादिका दशपरास्तत्रावाङ्काः परिकीर्तिताः ।
प्रख्यातवंशो राजर्षिर्धीरोदात्तः प्रतापवान् ।
दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायको मतः ॥
एक एव भवेदङ्गी अङ्गान्यन्ये रसाः सर्वे कार्यनिर्वहणेऽङ्गिनम् ।
चत्वारः पञ्च वा सुख्याः कार्यव्याप्तपृथक्फलाः ।
गोपुच्छायसमायत्तु बन्धनं तस्य कीर्तितम् ॥

1. 'दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् । दृश्यं तत्राभिनेयं स्यात् । साहित्यदर्पण ।

Yama and Yamī, Pururavāh and Urvasī etc,[1] as also to the Vedic rites which did not consist merely of the singing of songs or recitation of hymns in honour of the gods, but involved a a complex round of ceremonies in which the performers of the rite assumed for the time being personalities other than their own. Prof. Keith has described elaborately in his 'Drama' that in the Mahāvrata sacrifice there are sufficient materials for the development of Drama and that there undoubtedly were present elements of dramatic representation. Of various elements which enter into a drama the songs of the Sāmaveda and the use of ceremonial dances occupy the highest place.

Different theories regarding the source of drama held by different scholars.

According to Profs. Hillebrandt and Sten Konow the drama traces its origin to popular mime along with national epics. Prof. Pischel holds that the puppet play was at the bottom of Sanskrit drama and that India is the cradle of drama, whence it has spread over the world. He believes that dramas had their origin in shadow dramas. Prof. E. B. Hoerwitz is of opinion that Indian drama has its origin in the recitation of national songs at a social or religious gathering. According to Prof. Ridway the time honoured custom of honouring the great led to the development of Hindu drama. So this had its origin in ballads

1. Kalidas took the last mentioned dialogue as the burden of his immortal drama Vikramorvaśīyam.

composed in honour of the actual exploits of famous heroes and distinguished persons. Some scholars however suppose that dramas began with a combination of Vedic hymns in a dramatic form and with religious dances. This is borne out by the fact that the Sanskrit word for play (Nātaka) and actor (Naṭa) have sprung from the root 'nat' the Prākṛt form of the Sanskrit root 'nṛt. to dance.

Hindu belief regarding the origin of drama.

It is believed by the Hindus that the art of drama was at first fully developed in heaven by the divine sage Bharata (whom Bhababhuti calls नाट्यविकस्वकार in his Uttara caritam) and then it came down to earth.

What does a drama mean? The rise of drama.

The most primitive sense of the term, *drama*, is *deed* or *action* but ere long it came to mean representation by persons. According to Aristotle tragedy and comedy which are among those arts have the general conception of 'moves or imitation'. Hence according to some dramatic literature represents action—an idealised representation of human life. Imitation is indeed at the bottom of the rise of drama as it is designed to reproduce events which have already happened or are supposed to be happening.

It is closely connected with epic and lyric with this difference only that the former has only the spoken words, while

Connection of drama with the epic and the lyric and its difference from them.

the latter always requires action. Emotion of the poet, as in the lyric, does not constitute the plot of the dramatic poet, he must take his subject matter from religion, history or the actual life of man. The subject matter of lyric poetry is therefore opposed to that of drama. The subject matter of epic poetry is also drawn from religion, history or life; but the epic poet speaks in his own person, whereas the dramatic poet lets the characters speak for themselves.

Connection of drama with the pictorial. What constitutes drama?

It is linked also to the pictorial art which lacks in spoken word and hence is static, whereas, dramatic art is continuous throughout. It is more akin to music and the dance. Though the origin of drama is wrapped in obscurity still it can be inferred that it was originally purely religious and that it formed a part of magic art. Tradition also declares that the first dramatic representation in the presence of gods consisted of three elements--वृत्य, वृत्त and नाट्य। They owe their origin to the national epics to a cirtain extent.

Body of drama.

Every drama consists of two forms—external and internal. Actions etc form its external form or body, while volition is its internal form or soul. So Ferdinand Brunnetiere says, in his *The law of drama*, 'It is not so much "conflict" as 'volition', which constitutes the soul of drama.

References.

The earliest reference to the staged drama is to be found in the Mahabhāṣya, belonging

to the second century B. C. Therein we find the mention of representations of the *Kaṃśa Vadham* and *Balibandham*.

Fragments of Indian palm-leaf manuscripts found in Central Asia show that dramatic literature was flourishing several centuries earlier in the Kuśān period. The discovery of Aśvaghose's fragments of drama has shattered the यक्ष theory of Prof. Levi. It shows that drama had attained a very definite and complete form long before the advent of the यक्षs. The Girnar inscription of Rudra Dāman (about 150 A. D.) and the inscription of SakaUshava Dāta or Rishava Datta (124 A. D.) point to the above conclusion. The theory that the Western Kshattrapas introduced Sanskrit drama, also falls to the ground from the above facts.

When did drama flourish?

The history of drama must be inferred from (1) the plays themselves, (2) from works dealing with the arts of dramatic composition and dramatic representation, (3) from references in other literatures, (4) and from a consideration of the popular theatre which continues still to to flourish in India. In his "A Bibliography of Sanskrit Drama" M. Schuyler notices the names of 500 Sanskrit dramas. The number itself, which has come down to us, is a sufficient guarantee for the rich and varied development of the dramatic literature. This is corroborated also by treatises on the cons-

History of drama—its development

truction and representation of the plays numbering more than a dozen. Of these treatises the Nāṭya Sūtra of Bharata, the Daśarūpa of Dhanañjaya, the Nātaka Candrikā Alaṃkāra of Rūpagosvāmi, the Nāṭya Darpaṇa of Rāmacandra and the Sāhitya Darpaṇa of Viśvanātha Kavirāja deserve mention. Only a few old works have references to the representations of dramatic literature. The Harivaṃśa speaks of a नाटकीकृतरामायण, the authorship of which is ascribed to Vālmiki. Bhababhūti in his Uttaracaritam perhaps refers to this when he says, "तस्यैव कोऽप्यपूर्वः सन्दर्भान्तरेण रसवानभिनेयार्थः कृतः तं च खण्डशो लिखितं मुनिर्भगवान् व्यस्तवद् भरतस्य मुनेर्नाट्यवितसूत्रकारस्य" (Act. IV). Epics, generally do not mention anything regarding dramatical literatures. Patañjali, as has been said before, mentions the names of कंसवधम् and बलिबन्धम् by way of illustration of dramatic or graphic presentation. Pāṇini's mention of नटसूत्र, a text book for directions or rules for actors, ascribed to Śilālin and Kṛśāśva also shows that dramatic literature had had its development even before the time of Pāṇini. Though the origin of drama is wrapped in obscurity, still it may fairly be stated that Indian drama flourished side by side, if not earlier than, the Greek drama.

Age of drama.

According to Aristotle a drama must have (1) unity of action, (2) unity of time and (3) unity of place. The नाट्यशास्त्र recognises the first fully and the second to a

Greek and Indian theories of drama.

certain extent. It does not recognise the third at all.

According to the *unity of action* all incidents of the play should converge to the same point, *i. e.* they should directly or indirectly help the principal action of the drama to come to its close nicely. According to the *unity of time* no drama shall exceed in duration a day. According to the *unity of place* all dramatical scenes should be laid in one place. The आर्यनाट्यशास्त्र does not observe the second and third unities in many places. The drama is a state or condition in आर्य-नाट्यशास्त्र, but in Aristotle it is an action. Acting is common in both but dancing is not valued much by Aristotle. Both lay great stress on the plot over much. The division of characters as *high*, *middle* and *low* is akin to the Grecian *ideal*, *real* and *inferior*. Indian stage was quite different from that of Greece. Greek dramas have chorus, while it is absent in Hindu dramas. विष्कम्भक, प्रवेशक, प्रकरी etc. are entirely absent in Greek dramas. Similarly the five junctures or पञ्चसन्धि of Hindu drama, though not expressly mentioned, are found in, as Mr. D. N. Basu points out, Europen dramas' too.*

Unities—how far they are observed

Similarity or disparity of Hindu drama with European Drama.

* See प्रकृतभाव नाट्यकला by Devendranath Basu.

TYPES OF DRAMA

1. *Nataka*—The subject-matter of drama is drawn from tradition or religion. The hero is

either king or a royal saint or a god appearing in human form. The dominant sentiment of the play is either heroic or erotic with other sentiments as subsidiary. The tragedy being unknown in Sanskrit, the end of the play must be happy. It is written both in prose and poetry. The prose must be simple and bereft of elaborate compounds and the verses sweet and clear. The number of acts should not be less than five and more than ten. It should be borne in mind in this connection that a play containing every kind of episodes goes by the name of Mahānāṭaka'

What constitutes a Nāṭak

Śakuntalam, Uttara Rāmacaritam, Veṇi Saṃhāram etc fall under this species.

(2) *Prakaraṇ*—It is a social comedy and follows mainly the laws of construction of the Nāṭaka. The subject-matter is a fictitious one chosen by the will of the play-right. Slaves, *bitas*, merchant chiefs and rogues of various kinds find their place here. The dominant sentiment is erotic. The name of the play is derived from the name of the hero or the heroine or from both. Sometimes it is derived from the principal incident in the subject-matter.

The form and subject matter.

Mālatī Mādhav, Mṛcchakaṭikam etc. fall under this group.

(3) *Samavakar*—This describes something supernatural. The plot is derived from some

Subject matter and characteristics.

tale of gods or demons. The Sandhis are omitted here and Vindu (expansion) plays an important part. The number of heroes may reach twelve. The principal sentiment here is heroic Amritamanthan and Pañcarātra etc are the best types of this species.

(4) *Ihāmṛga*—The play derives its name from the fact that in it a maiden is as hard to attain as a deer, which is sought after. The subject-matter is taken partly from legends and partly from poetic imaginations. The death of a great man should not be shown. The hero and his rival would be noble and haughty. In it Mukha, Pratimukha, Avamarṣa and Nirbahaṇ Sandhis are allowed. The number of acts varies from one to five. Rukminiharaṇ and Vatsarājcarit are the best types of this.

Characteristics.

(5) *Dima*—The heroes of the play are to be gods, demigods or demons : all of haughty types. The subject matter is legendary. It is bereft of Sandhi. Magic, sorcery, combats, and eclipses are shown. Erotic and comic sentiments would not find their place here—the predominant sentiment being fury. The number of acts is four. There shall be neither प्रवेशक nor विष्कम्भक. It should be devoid of graceful manner. Tripurabadha and Manmathonmathan are the best speciments of this.

Characteristics.

(6) *Vyāyoga*—It would exhibit a military spectacle, the subject matter here is legendary.

The hero is either a god or a royal saint. It has only one act and the action too extends only for a day. It is full of strife and battle. The erotic and comic sentiments are not allowed. Of the Sandhis *Mukha*, *Pratimukha*, and *Nirvahaṇa* are allowed. Characteristics.

Pārthaparākrama and Madhyama Vyāyoga are the best of the types.

(7) *Aṅka*—It is, as the name indicates, a single act play. The subject matter is a derived from legends with poetical development. The hero is a common folk and the sentiment is করুণ. *Mukha Sandhi* and *Nirbahaṇ Sandhi* are not allowed here. It is a play within a play. In Rāja Śekhar's Bāla Rāmāyaṇa it is called Prenkhanaka. Characteristics.

Śarmiṣṭhā-Yajāti is a master piece of this type.

8. *Prahasana*—Here the plot is the poet's invention It deals with the tricks and quarters of low born people of every sort. There is only one act. *Mukha Sandhi* and *Nirbahan Sandhis* are allowed. The prevailing sentiment is comic. There are three sorts of Prahasana. Characteristics.

(i) Śuddha (pure) in which heretics, maid-servants, Parasites and Brahmaṇas are represented in their appropriate costume and languages; (ii) The *modified* which represents eunuchs, chamberlains, ascetics in their proper garb and speech; (iii) The *mixed*—which contains the Sorts.

Dramas are divided into two main classes—Rūpakas or Nāṭakas and Uparūpakas or Upanāṭakas. There are ten different species of the former and eighteen of the latter. *

Division of drama

Types of Upanāṭakas.

Of the eighteen varieties of Upanāṭakas the Nāṭikā, Prakaraṇikā, Saṭṭaka, Troṭaka, Goṣṭhī, Hallīśa, Nāṭyarāsakā, Śrigadita etc. are important.

In a Nāṭikā, the hero must be a gay king intriguing to attain marriage with the heroine who is somehow or other introduced into the royal harem in an inferior capacity. The jealousy of the Crown queen devoted to the king at first stands in the way of the marriage but is induced at last to sanction it. The dramatic personœ mainly consist of women.

A short notice of Nāṭikā

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* नाटकं सप्रकरणौ भ्यायोग एव च।
भाणः समवकारश्च वीथी प्रहसनं डिमः॥
ईहामृगश्च रूपाणि दशैतानि विदुर्बुधाः।
गोष्ठीसंलापसल्लीच प्रस्थानं काव्यमेव च॥
उल्लासकं त्रीगदितं भाणश्चैवाथ भाणिका।
दुर्मल्लिका प्रेक्षणकं भद्रकं रासकं तथा।
नाट्यरासकमुल्लाप्यमुपरूपाण्यमूनि तु॥

भरत।

In addition to the above Viśvanātha enumerates नाटिका, त्रोटक, विलासिका and प्रकरणी, but he omits भाण in the group of उपरूपक। His उल्लीप्य may stand for Bharata's उल्लोसक, सट्टकम् for भद्रकम् and प्रेङ्खणम् for प्रेक्षणकम्।

It has four acts and abounds in Prākrit. *Ratnāvalī* is the best specimen.

Characteristic.

Prakaraṇikā—is precisely of the same character as Nāṭikā excepting that its hero and heroine generally belong to the merchant class.

Characteristic.

Saṭṭaka—is also a varient of the Nāṭikā. It is written in Prākṛit and has no introductory scene of any kind. The acts are called here यवनिकान्तर। A dance of the Saṭṭaka type is found in abundance here. Troṭaka is a variant of Nāṭaka with love between a human hero and a superhuman heroine.

A brief account of the work

The Hallīśa, as it appears from the name, is a glorified dance. The Nāṭyarāsaka is a *ballet-cum-pantomime.* The Goṣṭhī has nine or ten men and five or six women as actors.

Shadow play

Besides we have Chhāyā rūpaka or shadow play. Dharmābhyudaya and Dyutaṅgada are the best specimens of this. Prof. Ludas includes Mahānāṭaka in the list of Chhāyā Nāṭak. Gīta Govinda,—though a lyrical poem is capable of a *quasi-dramatic* presentation.

Characteristics of the Sanskrit Dramas.

The characteristic features of Indian dramas are that they are a mixture of tragic and comic in one and the same book. As a rule, a Sanskrit drama cannot or rather should not have a tragic end *i. e.* it should not be a विषोगान्त one. In the course of the entire drama

it emphasises the plot and brings it to a nice perfection in a conspicuous manner. It is very difficult to single out any drama which is entirely devoted either to tragic or to comic interest. A little attention to the plot of the Mudrārākṣasam will convince a reader as to how studiously Sanskrit dramatists devoted themselves to the perfection of plot.

Peculiarties in Sanskrit Drama.

Aim and Nature of dramas.

The aim of the Indian dramatist is not to protray types of character, but individual persons. They do not, like the Greek dramatists, observe the unity of time or place They often introduce romantic and fabulous elements. They mix prose with verse. They blend the comic with the serious. The character of the Viduṣaka can be compared with that of the fool in Shakespeare. Contrivances are inended to further the action of the drama. No Sanskrit drama can be found which can serve the full purpose of an English drama like Shakespeare's Comedy of Errors.

Nature of Sanskrit Drama.

Every Sanskrit play begins with a *prologue* or introduction and ends with an *epilogue* or conclusion.

Prologue and Epilogue

Sanskrit drama is divided into scenes and acts. The former is marked by the entrance of one character and the exit of another. To show connection between a previous and

Scenes and Acts.

a following act an interlude * is often introduced. The number of acts in a play varies from one to ten. The species called Nāṭikā has four and the farcical *prahasana* only one.

Yavanikā.

A curtain divided in the middle was a necessary part of the stage arrangement : this formed the back-ground of the stage.

Number of good drama

The best dramas that have come down to us since Kālidāsa are about a dozen in number, and these were written between the 2nd century B.C. and the 8th century A. D.

Kālidās the greatest dramatist.

The greatest dramatist of India is Kālidāsa. *Sakuntalam*, *Vikramorvaśīyam* and *Mālavikāgnimitram* are his works. Next to him stands Bhababhūti who wrote *Malatimādhavam*, *Uttara Rāmacaritam* and *Viracaritam*. Besides Śūdraka's *Mṛcchakaṭikam* Śriharṣa's *Ratnāvali*, and *Nāgānandam*, Murārimiśra's *Anargha Rāghavam*, Bhaṭṭanārāyaṇa's *Venisaṃhāram*, Kṛṣṇamiśra's *Prabodha Candrodaya*, Rājaśekhara's *Bālarāmayaṇam* and *Bālabhāratam* and Dāmodara Miśra's *Hanumān Naṭakam* deserve mention.

Predecessors of Kālidās

Very little is known of the earlier dramatists than Kālidāsa. The poet Rāmila, Saumilla, Sauvidalla and others live in name only.

* इतवर्त्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥

A number of works of the famous poet Bhāsa has recently been discovered and edited by Pandit T. Gaṇapati Śāstrī.

I.—BHĀSA AND HIS WORKS.

Pandit T. Gaṇapati Śāstrī has proved conclusively in his introductton to the Pratimā Nāṭakam that at the time of the poet Sanskrit was the spoken language, that Bhāsa lived before the time of Patañjali and that the poet Kālidāsa was much influenced both as regards his dramas and poetical literature by the works of Bhāsa. In his opinion Bhāsa lived about 4th century B. C.

Bhāsa and his time.

Hitherto thirteen plays of Bhāsa have been discovered. These are Pratīñjñā Yaugandharāyaṇa, Svapna-vāsavadātta, Pañcaratra, Bālacarita, Abhiṣeka, Pratimā, Cārudatta, Dūtaghatotkaca, Avimāraka, Madhyamavyāyoga, Karṇabhāra, Urubhaṅga and Dūtavākya.

His works

1. *Pratijñā*—This is a nātikā in four acts. The story of the drama is as follows: Once Udayana, King of Vatsa, went a-hunting in the *Nāga* forest. There Sālaṅkāyana, minister of Pradyota, King of Ujjayinī, placed an artificial elephant. When Udayana taking that to be a real one was ready to bring it under his control by playing on the harp named *Ghoṣavatī*, the soldiers fell upon him and took him prisoner. Then Sālaṅkāyana took away his chains and gave him to Pradyota. Pradyota made

over Ghoṣavatī to his daughter, Vāsavadattā and made Udayana a prisoner in the palace. It so chanced that once Udayana and Vāsavadattā met each other and fell in love at first sight. Yaugandharāyaṇa, the minister of Udayana, heard what befell Udayana, was sad at heart and engaged spies throughout the length and breadth of Ujjayinī. He himself taking the guise of a mad man wandered through Ujjayinī and got his own men ready for war. Then when he saw that Vatsarāja was issuing out of Ujjayinī with Vāsavadattā riding upon an elephant named Bhadrāvatī in accordance with the instructions of Yaugandharāyaṇa, the latter was unfortunately taken captive by his antagonists. But seeing his uncommon intellect and skill Pradyota released him and sent him back to Kauṣ'āmbī with due respect.

A brief account of Pratijñā Yaugandharāyaṇa.

2. *Svapnanāṭaka.*—This drama in six acts narrates the following story: There was a prophecy that Udayana would marry Padmāvatī, sister of the king Darśaka and regain his whole kingdom. Having belief in this Yaugandharāyaṇa, minister of Udayana, with a view to the quick performance of the marriage, spread the news that Vāsavadattā had been reduced to ashes when the village of Lāvanaka was on fire and placed her in the guise of a Brāhmaṇa woman under the care of Padmāvatī. Vatsarāja though aggrieved

at the loss of Vāsavadattā, wedded Padmāvatī. Once Vāsavadattā while sitting beside the sleeping Udayana heard him say something in his sleep regarding her. She touched him and fled away for fear of his being awakened. Vatsarāja awoke and followed her to bring her back, but she, by this time, was out of sight. This made him uneasy. The mother of Vāsavadattā sent to her son-in-law the picture board of her daughter along with Udayana. Padmāvatī seeing the picture said that there was a Brāhmaṇa girl, a prototype of Vāsavadattā, near her, whom her brother had placed in her custody. Then when she was brought before the king, the latter recognised her and knowing everything in detail from Yaugandharāyaṇa was highly pleased and lived happily long with his wives.

Story of Svapna Vasavadattam.

✓ 3. *Pañcarātra.*—This is a drama in three acts. Droṇa being asked by Duryodhana at the end of the धनुर्वेदज्ञान about his honorarium said that he wished that the Pāṇḍavas would get back their kingdom. Duryodhana consented to this provided the whereabouts of the Pāṇḍavas could be found out within *five nights*. Then Duryodhana, Karṇa and others went to the country of Virāṭa to take away his cattle. Virāta being away from the country at the time, Arjuna, in the guise of Vṛhannalā, with Uttara, son of Virāta, attacked the Kauraṇa

Story of Pañcarātra.

army and signally defeated them. Then it appeared soon after that the Pāṇḍavas with Draupadī were there. Druryodhana on hearing that acted up to his word and returned the kingdom to them.

4. Bālacarita—This is a drama in five acts and describes the feats performed by the young Śrikṛṣṇa from the sucking of the life of Pūtanā to the killing of Kaṃśa.

Bālacaritam

5. Abhiṣeka.—This drama in six acts describes the story of the Rāmāyaṇa as stated in the Kiṣkindhyā, Sundara and the Yuddha Kāṇḍas. This relates also the installation of Rāma by the gods with the permission of Daśaratha.

Story.

6. *Pratimā*—This is a drama in seven acts. The drama traces its origin to the Pratimā or statue, seeing which in the statue-house Bharata was able to infer the condition of Daśaratha on Rama's departure to the forest. The subject matter of the book has been taken from the Ayodhyā and Araṇya Kāṇḍas of the Rāmāyaṇa. This describes the story of the Rāmāyaṇa up to Rama's coronation in the hermitage after the killing of Rāvaṇa.

Story.

7. Avimāraka—This play in six acts deals with Avimāraka, the prince of the Sauvirakas. On account of the curse of a sage, the prince with his parents lived in the city of King Kuntī-

bhoja, his uncle, in the guise of a Śvapāka. He once saved Kuraṇgī, daughter of the king, from a fanatic elephant. Thus there grew mutual love and he lived secretly in the palace with her. Then followed their separation. Then he again came in contact with the princess with the help of the magic ring given to him by Vidyādhara. The period of the curse being over he was again reunited with his parents, uncle and others. Then they knew what happened from Nārada.

Plot of the Drama.

✓ *8. Cārudatta.*—This play in four acts describes the love of Cārudatta, the hero of the drama, towards Vasantasenā, the heroine. It has a striking similarity with Śūdraka's Mṛcchakaṭikam. It is doubtless that this Cārudatta forms the basis of Śūdraka's drama. The ideas tersely expressed in Cārudatta have been dragged to a tedious length in the Mṛcchakaṭikam.

Plot.

9-13. Madhyamavyāyoga, Dūtavākyā, Dūtaghatokaca, Karṇabhāra and *Urubhaṅga* are the remaining plays of the poet hitherto discovered. Each of these consists of a single act only. The first describes how Bhīmasena saved a Brāhmaṇa family from the severe grip of Ghaṭotkaca. In the second Śrikṛṣṇa goes to the Court of Duryodhana as a messenger of the Pāṇḍavas. The third relates how Ghaṭotkaca being sent by Kṛṣhṇa, who was angry on account of the death of Abhi-

Remaining Dramas and their subject matter.

manyu, acted as a messenger to Duryodhana. The fourth deals with the giving of armour and ear rings of Karṇa to Indra. The very name reveals the subject matter of the fifth book.

II.—KĀLIDĀSA'S WORKS

Kālidāsa.

The earliest authentic reference to Kālidāsa, the greatest poet of India, is an inscription dated 634 A. D. (Jashapur, discovered by Mr. Fleet of Bombay Civil service), in which he and Bhāravi are spoken of as being renowned poets. Bāṇa's reference to him in his *Harṣacaritam* shows that he flourished before the time of Bāṇa who lived in the 1st half of the 7th century. It is not yet finally settled who, Vikrama, the patron of Kālidāsa, was. According to popular tradition he flourished in 56 B. C. But scholars do not seem to be yet agreed on the point. Many of them are of opinion that Vikramāditya, the patron of Kālidāsa, preceded Silāditya II and reigned in the sixth century. Macdonell places Kālidāsa in the 5th century A. D. [For a fuller account see "The date of Kālidās" *ante*.

Kālidas-his date.

Śakuntalam, Vikramorvaśīyam and *Mālavikāgnimitram* are the existing dramas of the poet. Besides, कुमारसंभवम्, मेघदूतम्, रघुवंशम्, ऋतुसंहारम्, गङ्गाष्टकम्, श्रुतबोधम्, श्रृङ्गारतिलकम्, पुष्पबाणविलासम्

Dramas of the poet and his other works

and ज्योतिर्विदाभरणम् are ascribed to the world poet Kalidāsa.

His style is smooth and flowing. He does not use big compounds like his followers. He is famous for his similes *. In describing nature and tender feelings he all but excels all other poets of the world. But the pandits of India hold generally that 'उत्तररामचरिते भवभूतिर्विशिष्यते' इति। Critical estimate.

1. *Śakuntalam*—This is a romantic drama in seven acts. The plot is derived from the first book of the Mahābhārata and Padmapurāṇa. This belongs to the group of Nāṭaka.

Story of Śakuntalam—Duṣyanta, a descendant of the Puru family, once went a-hunting in the hermitage of Kaṇva and found Śakuntalā, his foster-daughter, watering the plants of the grove with her female friends Anasūyā and Priyaṃvadā. The king at first sight fell in love with her and wedded her in the Gandharva manner. He went away to his capital leaving a signet ring to her. Śakuntalā after the departure of the king was absorbed in his thought. Just then Durvāsāh, an angry sage, appeared on the scene and finding Śakuntalā neglecting her duty cursed her saying that the king would not recognise her without seeing the ring he gave her. Sage Kaṇva on his return home knew everything in time Plot of Śakuntala.

* उपमा कालिदासस्य भारवेरर्थगौरवम्।
नैषधे पदलालित्यम् माघे सन्ति त्रयो गुणाः।

and sent Śakuntalā to Duṣyanta with Gautamī, his sister, and two of his disciples. It so happened that on their way to the capital Śakuntalā lost the ring while bathing in Śacītīrtha. The king on their arrival before him refused to accept Śakuntalā and Gautamī and the disciples left the royal house in a rage, and Śakuntalā while following them with a heavy heart, was borne away by Menakā, her mother in the sky. Ere long a fisherman was arrested on a charge of theft of a royal ring. The man related the story of his coming by it. The king then recalled everything and felt exceedingly sad. Then came Mātali, the charioteer of Indra, to take him into heaven in order to subdue a foe of Indra. The king went to heaven and defeated the demon. On his way down from heaven to earth he met Śakuntalā with her son Bharata in the hermitage of Mārīca and was reunited with her.

2. *Vikramorvaśīyam*—This play consists of five acts and belongs to the Troṭaka group. It traces its origin to the dialogue in the Ṛgveda known as Pururavah and Urvaśī.

The story of Vikramorvaśīyam :—Once king Pururavah while returning from his worship of the sun heard a plaintive note. He followed the cry and came across the female friends of Urvaśī. The king was told that the latter was taken away perforce by the demon Keśī.

Plot of Vikramorvaśī.

He at once followed the demon and rescued her from his hands. A natural love grew in them. Urvaśī being summoned before the throne of Indra, the lovers parted.

Urvaśī played the part of Lakṣmīh in the play of *The Betrothal of Lakshmīh* in heaven, and being asked on whom her heart was set she named Pururavah instead of Puru ottama. She was consequently cursed by the teacher, Bharata, but was forgiven by Indra. Indra allowed her to remain with Pururavah till the latter saw his offspring.

Once Urvaśī entered into the Kumāra-forest and turned into a creeper. The king was in search of her everywhere but to no purpose. Finally under the influence of a magic stone, the creeper was transformed into Urvaśī and they returned to the capital.

Then, as luck would have it, the king discovered his son Āyu. Urvaśī must now go to heaven, but then Indra made a new concession and allowed her to remain with Pururavah till his dealth.

3. *Mālavikāgnimitram.*—The hero of the book belonged to the Suṇga dynasty reigning at Vidiśā, the modern Bhilsa. This describes the love of King Agnimitra and Mālavikā, one of the queen's attendants. The queen tried to keep her out of the sight of the king but atlast the king saw her and fell

Plot of Mālavikā.

in love with her. At last it turned out that Mālavikā was a princess and therefore there was no objection on the part of the king to marry her.

III.—ŚUDRAKA'S WORK.

Śūdraka, the author of Mṛcchakaṭika, flourished before Vikrama at whose court the nine gems lived. The play according to Weber could not have been written before the second century A. D. For it mentions *nānaka* as the name of a coin which according to Wilson is borrowed from the coins of Kanerki, a king, who reigned in the 40 A. D. But a date long subsequent to this will have to be assigned to the drama, since the vernacular dialects it introduces appear in a most barbarous condition. Besides, we get an account of the flourishing state of Buddhism here. Moreover, from the perusal of the drama it is seen that the parts of the Mahābhārata and the Rāmāyaṇa describing wars were a favourite reading at the time of its composition.

Śudraka and his date.

No other work is ascribed to him.

This drama describes the social condition of India of the time more fully than any other of its kind. The plot is woven very skilfully and exquisitely. The execution of the work is also very nice.

Social condition.

1. *Mṛcchakaṭikam*—This play is attributed to King Śūdraka but Daṇḍin was most probably the real author of the book. The book abounds with old rites and customs and the duties of a house-holder. It in ten acts describes the love of Cārudatta, a wealthy merchant of the town of Ujjain, who spent all his wealth in charity and was possessed of an untarnished character, towards a rich courtezan of rare qualities named Vasantasenā. It belongs to the *prakaraṇa* group. The plot of the drama is the best of other Sanskrit plays. The name of the play is taken from an incident of the sixth act where the heroine gives all her ornamgnts to the hero's son in a *terra-cotta* cart. The poet most probably flourished in the 6th century A. D.

Social condition during the time of the play.

Story of Mṛcchaka-Kaṭikam.

IV.– BHAṬṬANĀRĀYAṆA'S WORK.

According to tradition Bhaṭṭanārāyaṇa, the author of the Veṇisaṃhāra, was the first ancestor of the present illustrious Tagore family. He was a native of Kānyakubja and one of the first of the Gauḍa Brahmans whom Ādiśūra invited to his Yajña. He is quoted by Mammaṭa who lived between 1150 and 1250 A.D. Bhojadeva too mentions him, so he could not have flourished after 1070 A.D. Dasarūpaka written about the middle

The poet and his age.

Critical estimate

of the 10th century has reference to this work. Vāmana who lived about the middle of the 8th century A. D. quotes from Veṇisaṃhāra in his Alaṅkāra Sūtra. So the drama of Veṇisaṃhāra belongs perhaps to 6th century A. D.

This is perhaps the only play which he wrote.

He has shown his skill in writing heroic play. This drama conforms more closely to the rules of dramaturgy than any other Sanskrit play.

Story of Veṇisaṃhāra.

Veṇisaṃhāra.—This is a play of Bhaṭṭanārāyaṇa in six acts. It derives its plot from the Mahābhārata. This describes the incident of Draupadi's being dragged by the hair of her head into the Court of Duryodhana by one of his brothers and Bhima's promise of binding up her hair with his hand gory on account of drinking the life-blood of Duḥśasana after his fall in the battle-field.

V.—ŚRIHARṢA'S WORK.

1. Ratnāvali—This was written in the first half of the seventh century by Śriharṣa or more commonly known as Hardeva, king of Northern India. This has many points in similarity with Kālidāsa's Mālavikāgnimitram and Bhāsa's Svapna nāṭaka. This

in four acts describes the love of Udayana, king of Kauśāmbī and Ratnāvali, princess of Ceylon, who had been ship-wrecked and found her way to Vatsa's Court. The plot is derived from Somadeva's *Kathāsarit Sāgara*, Bhāsa's *Svapna nāṭaka* and Kālidāsa's *Mālavikā*. This belongs to the *Nāṭikā*-group.

✓No 2. *Nāgānanda*—The drama in five acts describes the self-sacrifice of Jīmūtavāhana. The subject-matter has been taken from the Bṛhatkathā of Guṇādhyāya. The plot of the book is as follows :— Source of the drama.

Jīmūtavāhana struck friendship with Mitrā Vasu. This man had a sister named Malayāvatī. Jīmūtavāhana fell in love with her and married her. Once Jīmūtavāhana saw a heap of bones and asked for its reason. He came to know that these were the bones of the snakes that were offerred unto Garuḍa. One day when Śaṅkhacūra's turn came, Jīmūtavāhana went in lieu of him. Garuḍa came to the fixed place at the appointed hour and devoured Jīmūtavāhana, but Gaurī showered nectarine juice from heaven and restored life to Jīmūtavāhana and the snakes that were devoured by Garuḍa. Plot of the drama.

✓3. *Priya Darśikā*—The King of Kaliṅga was willing to marry Priyadarśikā, daughter of king Dṛḍha Varmā who refused the proposal and got her married with Udayana, King Plot of the drama.

of Vatsa. The King of Kaliṅga thereupon made war against Dṛḍha Varamā and drove him out of his kingdom. Vijaysena, the commander of the Vatsa king, rescued the princess and brought her before his royal master. Now she came to be known as 'Āranyikā.' This Āranyikā was a cousin of the Queen consort Vāsavadattā. In course of time she was married to Udayana.

VI.—BHAVABHTI AND HIS WORKS.

Bhavabhūti.

According to Rājatarangini Bhavabhūti was patronized by Yaśovarmā, King of Kānauj, who reigned in the middle of the 8th century. Bhavabhūti is quoted by Rājaśekhara, who lived in the beginning of the 10th century and also by Mammaṭa who wrote Kāvya Prakāśa in the beginning of the 11 h century. In the long list of the poets in Harṣacaritam of Vāṇa Bhavabhūti is not mentioned, therefore it is clear that he came after Vāṇa who flourished in the 1st half of the 7th century. Considering all these points we may say that Bhavabhūti flourished in the 2nd quarter of the eighth century.

Works of the poet.

Bhavabhūti is the author of three dramatic plays,—the *Viracaritam Mālatīmādhavam* and *Uttara Rāmacaritam*

Bhavavūti is a poet of great merit. He

describes exquisitely the beauty and grandeur of nature. He is not inferior to Kālidāsa in depicting human character and deep pathos. The genius of Bhavabhūti was more of a lyric than of a dramatic nature. Critical estimate.

Bhavabhūti was a native of Vidarbha in South central India. He is famous for his poetic beauty and feeling, exquisite verse and polished style. As a dramatist he has but moderate power.

1. *Mālatīmādhavam*—This is a prakaraṇa in ten acts and describes the love between Mālatī, the daughter of the minister of Ujjain, and Mādhava, a young scholar studying in that city and son of the minister of another state. The story of Makaranda, Mādhava's friend, and Madayantikā, a sister of the king's favourite, is skilfully interwoven with it. Kāmandakī here serves the purpose of Friar Lawrence in Shakespeare's *Romeo* and *Juliet*. Plot of the drama.

2. *Mahāvīra Caritam*—It destcribes the early life and fortunes of Rāma. Bhavabhuti, here, closely follows Vālmīki, the author of the Rāmāyaṇa. Subject matter.

3. *Uttara Caritam*.—This is a sequel to the *Mahāvīra Caritam*. This is rather a dramatic poem than a play. It describes in seven acts the banishment of Sītā, the birth of Lava and Kuśa and how they were brought up in the hermitage of Vālmīki. Rāma's Aśvamedha Story of the play.

sacrifice and his re-union with Sītā are described in the last act.

VII.—VIŚĀKHADATTA'S WORK.

Viśakhadatta.

In the prelude of *Mudrārākṣasm* we find that the poet Viśākhadatta was the son of Mahārājā Pṛthu and grandson of the chieftain Vaṭeśvaradatta. But these names are as yet wrapped in darkness. It can be surmised from the भरतवाक्य that the poet was a chieftain under king Candra Gupta during whose rule foreigners invaded India incessantly to settle there permanently. In place of Gupta in the verse the names रन्तिवर्म्मा and अवन्ति वर्म्मा are also found. But from internal evidence of the book it seems fit to take चन्द्रगुप्त as the correct reading. Now there were there चन्द्रगुप्तs who ruled India. The first was the founder of the Maurya dynasty; the second belonged to the Gupta dynasty of Magadha and the third was Candra Gupta II. who owing to his vast power was styled Vikramāditya. The first one being an object of hatred to the author does not deserve consideration; the second is not known to have defeated the foreign invaders, the Mlecchas, the third one is therefore the king under whom the poet served. Candra Gupta II. flourished in the 5th century A. D. So this is most probably the date of the poet.

Personal history and age of the poet.

Viṣṇu Purāṇa, Bhāgavata Purāṇa and Kathāsarit-sāgara are the sources of this drama. Sources.

The plot of this drama though intricate in nature has nicely been worked out by the author. The work is replete with social rites and customs. Besides, we find in it the illustration of the relation between king and his subjects, husband and wife and friend and friend. Plot.

Mudrā-Rākṣasam—It was written by Viśākhadatta about 500 A. D. and deserves special mention. It is unique in its character. It is a historical drama and describes the ascension of Candra Gupta to the throne of Magadha and the destruction of the race of Nandas by the crooked policy of Cāṇakya and the winning over of Rākaṣa, the minister of the Nanda kings, to the side of Candra Gupta as well. Subject matter.

VIII.—RĀJAŚEKHARA'S WORKS.

Rājaśekhara.

Peterson assures us that Rājaśekhara's date is the middle of the eighth century. According to Mr. A. Borooah the seventh century is his probable date. But Apte after discussing various views comes to the conclusion that Rājaśekhara lived between the end of the seventh and the middle of the tenth century, as he is quoted in Date of the poet.

the Daśarūpaka. Mr. Fleet has proved from Asani inscription that Rājaśekhara lived at the beginning of the tenth century A.D. This is now admitted on all hands to be the real date of Rājaśekhara.

Works.

The four plays, Karpūramañjarī, Viddhaśālabhañjikā, Bālarāmāyaṇa and Bālabhārata are ascribed to Rājaśekhara.

Critical estimate.

Rājaśekhara's masterly command over more elaborate metres is one of his most noticeable characteristics. His skill was not restricted only to Sanskrit but in Prākṛt versification too. He has shown a really remarkable power in these respects. Another prominent literary characteristic of Rājaśekhara is his fondness for proverbial expressions. Śārdūla vikrīḍita, Vasantatilaka, śloka and Śragdharā are his favourite metres.

1. Karpūramañjarī.—This is perhaps the oldest of the poet's plays. This belongs to the class of Saṭṭaka. This describes how King Candrapāla married Karpūramañjarī, the daughter of the Kuntala King, and thus became a paramount sovereign.

Story.

2. Viddhaśālabhañjikā.—This is a nāṭikā in four acts. The author in many respects imitates the author of Ratnāvalī. The story of the play runs as follows: King Candravarmā had no son. So he sent his daughter Mṛgāṅkanāvalī, in the guise of a lad, under the name

The plot.

of Mṛgāṅkavarmā to the queen of king Vidyādharamalla. The king's minister knew who the disguised boy was. He tried to bring about her union with the king, for it was foretold that whoever would marry Mṛgaṇkanāvatī would become an emperor. Through some contrivance of the minister the king and the girl met and fell in love with each other. Vidūṣaka played some trick upon the Queen's confidante Mekhalā, whereupon she to have her revenge, gets the king married with Mṛgānkavarmā in the guise of a woman. Then comes a messenger from Candravarmā to say that the king got a son and that the disguised Mṛgānkavarmā was really the daughter of Candravarmā.

3. *Bāla Rāmāyaṇa.* This is a nāṭaka in ten acts and relates the whole story of Rāma from Sitā's svayaṃbara to the killing of Rāvaṇa and Rāma's return to Oudh. Subject matter.

4. *Bāla-bhārata.*—The play is also called Pracaṇḍa-Pāṇḍava and contains in violation of the rules of drama only two acts. The subject matter has been taken from the Mahābhārata. It describes the svayaṃvara of Draupadī, how Yudhisthira lost everything in gambling, how Draupadī was dragged into the Court of Duryodhana and how the Pāṇḍavas departed to the forest with their wife. Story of the play.

IX—MADHUSUDANA MIŚRA'S WORK.

The Mahānāṭaka—It is also styled Hanumannāṭaka. There is a tradition that Hanumān, a progeny of Pavana, composed it and engraved it on a smooth rock but not being satisfied with his composition he threw it into the sea. Many years later a learned prince had a great portion of it restored by some expert divers who took impressions of the book on wax. It is also said that Kalidāsa, the brightest jewel of Vikramāditya's Court, rendered it to a perfect drama.

History of the play.

Sometime after Madhusūdana Miśra, a learned Pandit, edited the drama after arranging the ślokas. Since then he has been accepted as the composer of the drama. * But Macdonell says that the author of the drama was Dāmodara Miśra, who flourished in 11th century A. D. The play in nine acts describes the supernatural actions of Rāma and of Hanumān. Besides, it refers to numerous allusions to other parts of Hindu mythology.

Different recensions.

Mr. M. Schuyler, Jr., A. M. in his "A Bibliography of the Sanskrit Drama" writes, "It has fourteen acts in one recension and ten in the other and thus violates the rule which requires

Opinion of Mr. Schuyler

* मधुसूदनमिश्रेण कृतं सन्दर्भशोभनम् ।
दामोदरोदयात्तस्य नाटकात्तदमेव वै ॥

that no (Sanskrit) drama shall exceed ten acts in length". † Prof. Macdonell also holds this to be of fourteen acts. But Mahārājā Kālikṛṣṇa Bāhādur, C. M. R. A. S., &c. &c. in his preface to the English translation of the Mahānāṭaka says that he collected a dozen of Manuscript copies both ancient and modern, and each of these contained nine acts only. ‡

Opinion of eastern scholars

The Hindus are of opinion that this is the first regular play on the same subject as the Rāmāyaṇā, but in fact Bhababhūti first dealt with the subject of the Rāmāyaṇa in his Vīra and Uttara Caritam.

It is quite without interest to the students of Sanskrit and is nothing but a collection of various authors.

X.—KṚṢṆA MIS'RA'S WORK.

Subject matter.

Prabodhacandrodaya—This was written about the end of the 11th century by Kṛshṇamiśra. This in six acts aims at the glorification of orthodox Brahmanism in the Viṣnuite sense. This can be compared to the allegorical plays of the Spanish poet Calderon. Reason, religion, will &c. have been personified

† पञ्चादिका दशपरास्तावद्धा: परिकीर्त्तिता: ।
साहित्य दर्पण ।

‡ Thus we see that the drama compiled by Dāmodara Miśra has either 10 or 14 acts, while that compiled by Madhusūdan has 9 acts only.

here, and various vices have been satirised. The poet has succeeded in attaining his aim.

XI.—VĀNA'S WORK.

Authorship of the work.

Pārvati-pariṇaya—The drama is attributed to Kālidāsa but in reality it was not written by him. Some ascribe it to Vāmana, the rhetorician, but it seems probable that the work was written by Vāṇa, the court poet of Śrīharṣa who flourished in the 7th century A.D.

XII.—KṢEMIS'VARA'S WORK.

Story of the play.

Caṇḍa Kauśika.—This drama was written by Kṣemīśvara about 1200 A. D. This in five acts describes how Hariścandra through the curse of the angry priest Kauśika (Viśvāmitra) lost his wife and child, the former being sold into slavery and the latter by death, how the patience of the monarch, though tried to the utmost, did not fail him and how in the end by divine intervention his son, his wife and his kingdom were restored to him.

We give below the short description of a few dramas with their authors and time.

Matta Vilās.

13. *Mahendra Vikram*—He was a contemporary of king, Harṣa and wrote Mattavilās at the earlier part of the seventh century A. D. It is a farce.

Tāpasa Vatsarāj.

14. *Anaṅga Harṣa*—He wrote a drama called Tāpasa Vatsa Rāj in the eight century

A. D. The book describes the love story of Udayan and Vāsavadattā.

15. *Mayu Rāja*—In the ninth century A. D. he wrote Udātta Rāghava describing the life-sketch of Rāmcandra. Here Rāmcandra did not kill Bālī from a covert but there was a hand to hand fight between them. Udātta Rāghava.

16. *Murārī*—He composed Anargha Rāghava towards the close of the ninth century A. D. His rivalry with Bhavabhūti has sustained a complete failure here. Anargha Rāghava.

17. *Vilhan*—Towards the close of the eleventh century he composed Karṇasundarī in celebration of the marriage ceremony of Mianalla Devi, daughter of the Karṇāta king Jaykeśī with Karna Dev, king of Anihilvar. Karṇa Sundarī.

18. *Jaydev.*—He wrote Prasanna Rāghava in the 12th century A. D. This too deals with the life of Rāmcandra. Prasanna Rāghava.

19. *Rūpa Gosvāmī*—In the 15th century A. D. he wrote Vidagdha Mādhava and Lalitmādhava describing the transcendental love between Rādhā and Kriṣṇa. He composed besides, Vanakeli Kaumudī which falls under the section Bhāṇā. Vidagdha Mādhava and Lalit Mādhava.

20. *Uddaṇḍī*—His Mallikāmārut was written about 1700 A. D. The author is quite distinct from Daṇḍī, the author of Kāvyādarśa. Mallikā Māruta.

21. *Kancandcaryya.*—He is assigned to the 12th century A. D. His Dhanañjaya Vijay Dhanañjaya Vijaya.

describes the recovery of Virāta's cattle by Arjun when they were being carried off by the Kurus. This drama belongs to Vyayoga class.

Pārijāt Haraṇa.

22. *Umāvatī Dhar*—He was a contemporary of Jaydev and lived in the court of Lakṣaṇasen of Bengal. He wrote Pārijāta haraṇ in the first half of the 12th century A. D. It is a dramatic piece of Rūpaka class. The subject matter has been taken from the Mahābhārat.

Lātakāmelakā.

23. *Śaṅkhadhar*—He lived under the patronage of King Govindacandra who flourished between 1115 and 1143 A. D. He wrote a Prahasan called Latakāmelaka to entertain his royal master at a spring festival.

Yajāti Carit

24. *Rudradev*.—He wrote a drama, Yayāticarit which describes in seven acts the intrigue of Yajāti with Śarmiṣṭhā and terminating in his union with her. It describes also his reconciliation with Devayānī.

Dūtāṅgada.

25. *Śubhata*—He lived during the reign of King Kumāra Pāl (1088—1172 A. D). He wrote Dūtāṅgada describing the embassy of Aṅgada for negotiation with Rāvaṇa.

Saugandhikā Haraṇa.

26. *Viśvanath*—He lived under the patronage of Pratāp Rudra Deva (1294-1325 A. D). He wrote Saugandhikā Haraṇam about the beginning of the fourteenth century A. D. The plot is based on the story of the Mahābhārat in which Draupadī being attracted

bythe beauty of flowers brought by a Gandharva requests Bhīma to fetch some more for her. There is a long vehement altercation between Bhīma and Hanumān.

27. *Bhāskara*—His Unmatta Rāghva was written to entertain an assembly of the learned that met together to pay homage to Vidyāraṇya. It was written about the middle of the fourteenth century A. D. It describes in a single act the maddened soliloquies of Rāma on account of the sudden disappearance of Sītā in a shady garden where a tresspasser would turn to a deer owing to Durvasa's curse. The whole story imitates closely the fourth act of Vikromorvaśī. Unmatta Rāghava.

28. *Vāmana Bhaṭṭa Vāṇā*—He wrote Śrīṅgārabhūṣaṇ about the middle of the 15th century A. D. The book describes the amorous adventure of Vilāsa Śekhar. Śṛngāra Bhuṣaṇa.

29. *Kṛṣnadatta*—He lived under the patronage of King Puruṣottama Deva of Orrissā (1478-1503 A. D). His Purañjaya carit describes in five acts the story of Purañjay as narrated in the Bhāgavat Purān. His Kuvalāsvīya, a drama in seven acts, describes how a Vedic student fell in love with a maiden Madālasa by name The poet was intimately familiar with the dramatic literatureof the day. Pūrajaya Carit.

30. *Mathurā Dās.*—He wrote Vṛṣa Bhānujā, a nāṭikā in four acts, that describes Vṛṣabhānujā

the love of Śreekṛṣṇa and Rādhā. He flourished about 15th century A. D.

Śreedām Carit.

31. *Sāmarāja Dīkṣit*—He lived at the latter half of the 16th century. He wrote Śreedām Carit, a drama in 5 acts. The subject matter of which has been derived from the 10th skanda of the Bhāgavata Purāṇa.

Kaṃśa Badha.

32. *Kṛṣṇa Kavi*—He was patronised by Todarmalla, the finance minister of the Emperor Akbar. He wrote Kaṃsa vadha, a drama in seven acts, at the earlier part of the 17th century. The book deseribes the death of Kaṃsa at the hands of Śreekṛṣṇa.

Caitanya Candrodaya.

33. *Kavi Karṇapur*—He was born in 1525. A. D. His Caitanya Candrodaya describes the history of the reformer Caitanya after the model of Prabhodha Candrodaya.

Abhi Rāma Maṇi

34. *Sundara Miśra*—He lived about the end of 16th century A. D. His Abhirāmamaṇi describes in seven acts the whole life of Rāma.

Nala Carit.

35. *Nilkaṇṭha*—He wrote Nalacaritam. It describes the history of Nala in seven acts. The work is based upon Śrī Harṣa's Naiṣadha caritam.

Jānaki Pariṇaya.

36. *Rāmabhadra*—He flourished about 1638 A. D. His Jānakī pariṇaya describes in seven acts the marriage of Rām and Sītā. The plot has very skilfully been woven.

Very often he deviates from the original. There is an inter-drama enacted at Rāvaṇ's court. The style is learned and amusing.

37. *Atirātra Jajvā*—His Kuśa Kumudvatī describes in five acts the love of Kuśa, the eldest son of Rāma, and Kumudvatī, the princess of the Nāga clan. Kuśa—Kumudvatī.

38. *Cakrakavi*—He flourished about the first half of the seventeenth century A. D. He wrote three dramas, viz. Jānakī pariṇaya, Gaurī Pariṇayā and Draupadī Pariṇaya. Jānakī Pariṇaya etc.

39. *Candra Śekhar*—His Madhurāniruddha, a drama of eight acts, describes charmingly the love of Aniruddha and Uṣa, daughter of King Vāṇā. He flourished about the second half of the 17th century. Madhurāniruddha.

40. *Mahādeva*—He wrote Adbhut Tarpaṇ at the first half of the seventeenth century. The book describes the war of Rāma with Rāvaṇa beginning from Hanumān's return from Laṅkā. Adbhut Tarpaṇa.

41. *Vaidyanāth*—He wrote *Caitra Yajña* in the eighteenth century. The drama describes in five acts the legends of Dakṣa. Caitra Yajña.

42. *Rāma Varmā*—His Rukmiṇī Pariṇaya written towards the close of the eighteenth century describes in five acts the marriage of Kṛṣṇa and Rukmiṇī. Rukmiṇi Pariṇayā.

43. *Rameśvar*—He flourished in the earlier part of the eighteenth century. His Candrābhiṣek describes the over-throw of the Nandas by Cāṇakya and the coronation of Candra Gupta. He imitates Viśākha Datta both in style and subject-matter.

Candrābhiseka.

44. *Sankar Dikṣit*—He wrote Pradyumna Vijay, a drama of seven acts. The book describes the victory of Pradyumna over Vajranābha, the Daitya chief. The subject has been derived from Hari Vaṃśa. It was composed in the first half of the eighteenth century on the occasion of the coronation festival of King Śubha Singha.

Pradyumna Vijaya.

45. *Viśveśvar*—He wrote Navamallikā, a Nāṭikā in four acts, in imitation of Ratnāvalī. Besides, he wrote Śriṅgāra Mañjarī, a saṭṭaka in pure Prākṛt in imitation of Rāja Śekhar's Karpūra Mañjarī. The poet flourished in the first quarter of the eighteenth century.

Nava Mallikā.

46. *Ananda Rāja Makhi*—He lived at the earlier part of the eighteenth century. Of his dramas the Jībānanda, a Nāṭak complete in five acts and the Vidyā pariṇaya consisting of six acts have come down to us.

Jivānanda.

47. *Candra Kanta Tarkalaṅkara*—He wrote Kaumudī Sudhākara. The drama falls under prakaraṇa class. It was published in 1887 A.D. and written on the occasion

Kaumudī Sudhākar.

of the marriage ceremony of Hemcandra and Cārucandra.

48. *Pandit Pañcanan Tarkaratna*—He wrote Amaramaṅgalam. It is a drama in eight acts. It was written on the occasion of Sarasvatī festival. The drama describes the life of Amar Singh of Rājputanā. Amaramangalam.

Later plays.—Of the later plays we give below the names of only a few with the names of their authors against them.

(1) *Añjanapavanamjaya.*—Hastimalla.

(2) *Vasumaticitrasenavilāsa*— Appaya Dikṣita.

(3) *Candīvilāsa*—Rudra Śarmā.

(4) *Virāja Sarojinī*—Haridās Siddhānta Vāgīśa etc.

Thus we see that the drama has had a continuous existence from the 4th century B. C. down to the present time.

Exercise

1. Give an account of the origin and history of the Sanskrit drama. What would you consider the distinctive features of Kālidās's poetical genius. 1909.P.

2. Give an account of the history of the Indian drama and give the characterisation of that drama as contrasted with the drama of Western nations. 1909.H.

3. Name and characterise the the principal Sanskrit lyrics. 1910. P.

4. State with examples the principal characteristics of Indian drama. 1911 P.

5. Give a survey of Indian ethical poetry. Quote any specimen you may remember. 1911 H, 1818 P, 1920p. 1927 P.

6. What may be conjectured as to the source of dramatic literature in India? Compare and contrast special excellences ofKālidās and Bhabtbhūti. 1911 H. 1922 H.

7. Give a survey of Indian lyrical poetry with details as to either the Meghadūt, the Gita Gobinda or Ṛtusaṃhāra. 1925H, 1932H, 1933P.

8. Point out the characteristsic excellences of Kālidās—1913 H.

9. Trace the development of the Sanskrit drama 1915P, 1917P. 1918P. 1920H.

10 Describe the origin and character of the Indian Drama. 1916P.

11. On what points do Sanskrit dramas resemble the dramas of Ṣhakespeare? Or what distribution of

dialects is usually adopted for actors of various ranks in Sanskrit dramas. 1928 P.

Ans. :—

"पुरुषाणाम् अनीचानां संस्कृतं स्यात् कृतात्मनाम् ।
शौरसेनी प्रयोक्तव्या ताद्दशीनाञ्च योषिताम् ॥
आसामेव तु गाथासु मरहाराष्ट्रीं प्रयोजयेत् ।
अन्योक्ता मागधी भाषा राजान्तःपुरचारिणाम् ॥
चेटीनां राजपुत्राणां श्रेष्ठानां चार्द्धमागधी ।
प्राच्या विदूषकादीणां धूर्त्तानां स्याद् अवन्तिजा ॥
संस्कृतं संप्रयोक्तव्यं लिङ्गिनीधूर्त्तयासु च ॥
देवीमन्त्रिसुतावेश्याप्यपि क्वचित् तथोदितम् ।
योषित्सखीबालवेश्याकितवाप्सरसां तथा ॥
वैदग्ध्यार्थं प्रदातव्यं संस्कृतञ्चान्तरान्तरा ।"

(साहित्यदर्पण VI)

12. Write all that you know of two important poets preceding Kālidās 1931P.

13. What are the different forms of Indian drama? Illustrate your answers with names of surviving dramas and short description where they may be necessary. 1932P

CHAPTER XII

FAIRY TALES AND FABLES.

Characteristics.

The abundant introduction of ethical reflections and proverbial philosophy is the distinct characteristic of fairy tales and fables. Another distinguishing feature of these collections is the insertion of a number of different stories within the frame work of a single narrative. The Vedic literature and Buddhist Jātakas are really a store-house of didactic fables.

Pañca Tantra.

The *Pañca Tantra* is a world literature in the truest sense of the term but unfortunately its original is lost and it has come down to us only through translation. It has wandered from nation to nation through travellers, merchants and monks and thus has become the common property of all nations.

Division of the book.

It is divided into five books. From the literary point of view, it is the most important and interesting work in this branch of Indian literature. It is written in prose with an admixture of verse. It was probably written in the first half of 6th century A. D. by Viṣṇu Śarmā.

Source of the book

The Pañcatantra, as some scholars say, must have been derived from Buddhistic sources, as a number of fables can be traced to Buddhistic writings. But this is not

agreed to by others, who acknowledge its independent growth.

The framework of the first book, entitled, "*Separation of Friends*," is the story of a bull and a lion. The main story in the second book, of the name of "*Acquisition of Friends*" deals with the adventures of a tortoise, a deer, a crow and a mouse. The third book called, "*The war of the Crows and the Owls*" points out the danger of friendship concluded between those who were old enemies. The fourth book by the name of "*Loss of what has been acquired*", illustrates how fools can, by flattery, be made to part with their possessions. The fifth book, which is called "*Inconsiderate Actions*" contains a number of stories connected with the experiences of a barber.

Names of chapters and their subject matter.

The book is also known as *Tantrākhyāyikā*. The meaning of the word *tantra* is doubtful. This may either refer to chapters or the sources from which it has extracted its subject matter.

Hitopadeśa—Another work of the similar nature is the celebrated Hitopadeśa. It is based chiefly on the Pañca-Tantra. Hitopadeśa is divided into four books,—*Acquisition of Friends, Separation of Friends, War, and Peace.* The first two books agree with the first two books of the Pañca-Tantra

Subject matter and its relation with Pañca Tantra.

but in inverted order. It is said in the book that Nārāyaṇa, who lived in the court of Dhavala Candra, composed it for the sons of Sudarśan, king of Pāṭaliputra.

Nature of the books.

These two books belong to the class of literature, called, "*Science of Political Ethics.*" The Nītisāra of Kāmandaka is one of the sources of the maxims introduced by the author of the Hitopadeśa.

Vetāla Pañcaviṃśati

A collection of Fairy Tales, with a highly oriental colouring, is the *Vetāla Pañcaviṃśati.* King Vikrama of Ujjain solves herein 25 problems of a Vetāla and is favoured by him This work is known to the English reader under the title of *Vikrama and the Vampire.*

Vikrama Carit.

Another collection of the fairy tales is the *Siṃhāsana Dvātriṃśat,* which goes also by the name of *Vikrama Carita.* Both this and the preceding one are of Buddhistic origin.

Śuka Saptati.

Śuka-saptati.—This is a prose romance written by some unknown author. It describes the story of a woman whose husband is abroad and who is inclined to run after another man. She asks the advice of her parrot about this. The bird tells a story to her every day and thus makes her pass seventy days after which the husband returns. This gave rise to the composition of

Śukaspatati or the seventy stories of the parrot·

Kathā-Sarit-Sāgara—It is a book of this type. Its author is Somadeva, a Kāśmerian poet, who wrote it about 1070 A. D. This book has direct allusion to Buddhist birth stories. The author states the real basis of his work to have been *Vṛhatkathā* of Guṇādhyāya (200 A. D.) Kṣemendra Vyāsadās (1000 A. D.) composed *Vṛhatkathāmañjarī*. The Kathā Sarit-Sāgara along with the main story contains the first three books of the Pañca-tantra and the Vetāl Pañcaviṃśati. It is a store-house of various other rare topics also.

Kathā Sarit Sāgara.

The book is divided into 18 sections called *Lambakas* and subdivided into 125 chapters called *Taraṅgas*. The book describes the adventures of Udayana and his son Narabāhana Datta in details.

CHAPTER XIII

INDIA AND THE WEST.

Owing to the frequent contact of the Indians with foreign invaders, the literature of India and the West were mutually influenced.

The Epic—The Greek rhetorician Dio Chysostomos finding some similarity in the leading characters of the *Mahābhārata* with those of the *Iliad*, supposes the former to be a translation of the latter. It is also said that the worship of Kṛṣṇa is but an outcome of the influence of Christianity. This theory is improbable on the very face of it. The evidences regarding the age of the Mahābhārata and the statements of Megasthenes and the Mahābhāṣya point to its existence before the Christian era. Prof. Weber's assumption of the Greek influence on the Rāmāyaṇa has been refuted by Prof. Jacobi.

Western influence on the Epics.

The Drama.—It is found in Philostratus's life *of Apollonius of Tyana* that Greek literature was held in high esteem by the Brāhmaṇas of India. Indian inscriptions mention Yavana or Greek girls sent to India as a tribute. Kālidāsa and other Sanskrit authors

Influence on dramatic literature.

describe that the Indian princes were waited upon by Yavana girls. Kāma, the Indian god of love, has in his banner a dolphin (*makara*) resembling the Greek *Eros*. The existence of the above conditions led Prof. Weber to believe that the Indians imitated the representations of the Greek plays performed at the Court of Greek princes in India. This is corroborated by the fact that the curtain of Indian stage is Yavanikā or "Greek partition". According to Prof. Weber there is no internal connection between Indian and Greek drama. Prof. Windisch goes a step further and says that there is internal connection. The Mṛcchakaṭika shows the influence of the new attic comedy. The points of resemblance are so meagre that they can be explained as independent development. Moreover there is no authentic proof if Greek plays were ever performed in India. The earliest Sanskrit plays extant existed 400 years before the Greek period. The word Yavanikā a reminiscence of Greek plays did not certainly form the back-ground of the stage and it is not certain if the Greek theatre had a curtain at all. Thus we see that these theories are baseless. The Indian dramas had a thoroughly national development. Some famous modern European dramas on

Opinion of Western scholars.

A short critique on the above.

the other hand, have been modelled on that of a celebrated Sanskrit play.

The Fairy tales and Fables.- In the sixth century A. D. there existed a Buddhist collection of fables in India. This work was translated by a Persian physician named Barzoi in Pehlevi under the patronage of Khosru Anushirvan, a Sassanian King. It has two important translations, one Syriac called *Kalilag and Damnag*, the other Arabic called *Kalilah and Dimnah* or "Fables of Pilpay". The Modern Bidpai or Pilpay is derived from Bidbah which corresponds to the Sanskrit word *vidyapati* (master of sciences). The Arabic translation is very important for, it being rendered into various European languges, shaped the literature of the Middle Ages in Europe.

Mutual influence of Fairy tales and Fables.

Theodor Benfey in his epoch-making introduction to the German Translation of *Pañcatantra* has traced the history of the book and has laid down the foundation of comparative history and literature. The fame of Pañcatantra reached Persia early in the sixth century A. D. A North-western recension of the work was translated into Pehlevi by the Physician Burzoi by the order of the Persian king Khosran Anosserwen (531—579 A. D.) together with

Benfey and Pañca Tantra

some other Indian stories. The Syrian Chrishna monk Bud translated it from Pehlevi into Syrian about 570 A. D. under the title of Kalilag and Damnag. Abdulla Eleon Al Maquffa translated the Pañca-tantra into Arabic with his additions about 750 A. D. under the name Kallta Wa Dimna (the corruptions for Karataka and Damanaka).

Various Translations.

This Arabic translation was the source of many translations into European and Asiatic languages. Philip Wolft. the German translator of the Arabic version, has rightly said that it had been translated into most languages of the world next to the Bible. According to him the book inspired, more or less, all nations.

Arabic Translation—its importance.

In the eleventh century it was translated into Greek and from Greek into Italian, Latin, German and Slavonic languages. It was traslated into Hebrew by Ravi Joel and the book came out in the beginning of the 12th century A. D.

Other European versions.

It was translated from Hebrew into Latin by Joha of Kapua between 1263 and 1278 A. D. The German translation of these Latin versions exercised enormous influence on German literature.

Hebrew Translation.

Cause of similar ideas

It is no wonder then if traces of Indian fables and tales be found in the most popular narratives in the work of Western literature, such as, the Gesta Romanoren and similar collections of monks and story tellers.

The retation of the Pañcatantra to Æsop's fables :—

Pañca Tantra and Æsop's Fables.

The Buddhistic collection, the Pañcatantra, and the collections of Æsop and Babrius have some points of resemblance between them. The comparative study of the animal and bird fables, such as, the fable of the lion and the jackal, of the fox and the raven &c., which are natural to the Indian fable but have no basis in fact in the Greecian fable, shows the priority of the Indian fables. According to Profs. Weber and Benfey, the Indians, though they had a number of independent fables of their own, borrowed some fables from the Greeks.

Europe is thus indebted to India for its mediaeval literature of fairy tales and fables.

Book of Barlaam and Joasaph.

It would not be out of place here to mention the book of Burlaam and Joasaph composed by a pious Christian monk in the middle ages, which has a great resemblance with Buddhist literature, specially with *Lalitvistar*. The work was probably first composed in the Pehlevi language in

the 6th. or 7th. century A. D. and afterwards translaled into Arabian and Syrian. The Greek version was perhaps derived from the Syrian translation. It was then reduced lnto Latin and was the source of all translations in European languages.

Philosophy.—It is found that the early Greek and the Indian philosophies have many points in common. Some leading doctrines of Greek philosophy are to be found in the philosophy of the Upaniṣads and the Vedānta. The doctrine of Empedocles again (the doctrine of Satkāryavāda) is found in the Sāṃkhya system. Taking the Greek tradition that Thales, Empedocles, Democritus and others went to the oriental countries to study philosophy to be true, it can be said that the Greeks were influenced by Indian thoughts through Persia. The dependence of Pythagoras on Indian philosophy and science in respect of each of his doctrine, religious, philosophical or mathematical, supports the above view. Besides, we learn that Indian savants resided in Baghdad for teaching puproses.

Influence on Philosophy.

Science.—With regard to vaious branches of science, the Indians and the Western people were mutually indebted.

On Science.

Mathematics.—In mathematics the world is indebted to India. The originality of the

Indians in this respect is surpassingly great. The Indians invented a system of notation and the decimal system which are used all over the world. India again became the teacher of Arabia and Persia and through them of the West in the middle ages. Geometry originated in India from the rules of construction of sacrificial altars. Śulva Sūtras are the oldest mathematical writings of the Indians.

On Mathematics.

Astronomy—In *Astronomy* the Indians are considerably indebted to the West. The Indian Astronomy though rich at an early stage was affected by that of Greece. This is borne out by the words of Greek origin (e.g *Ara, Heli, Tyan, Kendra, jāmitra, horā* &c.) employed in Indian Astronomical treatises. Thus Varāha Mihir's *Horā Śāstra*, the *Romaka-Siddhānta* &c. also bear testimony to the above fact. At a later period the Western Astronomical treatises were influenced by those of the Indians. The *Siddhāntas* attributed to Brahmagupta were translated by the Arabs who in their turn taught these to the Europeans during the 8th and the 9th centuries. Bhāskarācārya was the last Indian to further the cause of this branch of science.

On Astronomy.

Medical Science.—We have said before that the Chapters of the Atharvaveda

On Medicine.

dealing with medicine are a compendium of early medical science. It has alsobeen stated that it was the infancy of medicine, while, the Caraka and Suśruta were the products of its mature age and that after Bāgvaṭa the science was on its wane. It is very difficult to say if Indian medical science was influenced by that of the West or the latter by the former. The advanced type of knowledge found in Caraka proves that Indian medical science exercised a great influence over that of the West where no appreciable development was made before the ninth and tenth centuries.

Chemistry.—Alchemy flourished in Arabia and Egypt under Geber and others. This science was introduced into Europe through them. It is seen from *Tantra literature* that Chemistry had an independent development in India at a very early priod. Besides, the process of dyeing, iron-melting, preparations of various compounds etc. were also known in India. On Chemistry.

Games.—Chess play originated from Sanskrit Caturaṅga and was introduced into Europe through Arabia. Thus we see that India exercised an influence over the West in this case also. By the 18th century A. D. it became a popular play in Europe. On Games.

On Arts and Industries.

Arts and Industries.—India has been famous for her woollen, silk and cotton goods from a very early time. She would send these and other valuable articles of various sorts to European and other ports. They were highly prized by the peoples of the West.

CHAPTER XIV.

SPECIAL LITERATURE.

The names of a few special branches of literature with the names of their authors, and accepted dates are given below without any elaborate treatment.

Law.

Of the secondary Dharma Sūtras of the post vedic period, the *Vaiṣṇava Dharma Śastra* is the most important. This was most probably composed about 200 A.D. and is closely connected with the Kāṭhaka Gṛhya Sūtra.

Dharma Sūtras—the source of Law books.

The regular post-vedic law books are mostly written in verse. These though based on the Dharma Sūtras have wider scope than the latter. The Sūtras discuss only the matters of religion, while the Law books deal with atonement, foodstuff, government etc. along with this.

Nature of Law Books.

1. *Mānava Dharma Śāstra* is the most important of the metrical Smṛtis. This has mostly been based on the Mahābhārata. It is said in the Nārada Smṛti that Manu at first composed his scripture consisting of a lac of ślokas and divided it into 1080 Chapters. This was reduced to 12000 ślokas by Nārada

Manu Saṃhitā.

and then to 4000 Ślokas by Bhṛgu. The present Saṃhitā contains only 2685 ślokas divided into twelve books, of which 260 are found in the III, XII, and XVI books of the Mahābhārata. According to Sir Willam Jones, Bühler and Max Müller, it was written about 300 B.C., while other Western scholars hold that it assumed its present shape at about 200 A. D. But the Hindus believe that it was composed about 4000 years before Christ.

Commentaries.

There are some twenty commentaries on the Saṃhitā of which those of Medhātithi, Govindarāja, Nandana, Dharaṇīdhara, Rāghavānanda and Kullūka are important. Kullu-ka's commentary named मन्वर्थमुक्तावली is famous for its conciseness. It was written in Benares in the fifteenth century. The Saṃhitā has been translated by Bühler, Burnek, Manmatha Nāth Datta and others.

Yājñavalkya Saṃhitā.

2. *Yājnavalkya Dharma Śastra.*—This is next in importance to Manu Saṃhitā. It was written by the sage Yājñavalkya, the preceptor of King Janaka of Mithilā. It contains 1000 ślokas and is divided into three books. It is based on the Dharma Sūtra of the White Yajurveda and was much influenced by the Pāraskara Gṛhya Sūtra. It has, no doubt, connection with

the Mānava Gṛhya Sūtra of the Black Yajurveda also. It, according to the Western scholars, was composed about 350 A. D.

The celebrated commentary on the Saṃhitā is called the *Mitākṣarā* of Vijñaneśvara, who flourished about 1100 A. D. This was followed not only in the Dekhan but also in Benares and a great part of Northern India. It has now acquired great importance in the Anglo-Indian law-courts.

Mitākṣarā.

The oldest commentary of the Yājña Valkya Saṃhitā was written by Viśvarūp about the ninth century A. D. Viśveśvar Bhaṭṭa and Vālām Bhaṭṭa wrote two expositions of Mitākṣarā known as Suvodhinī and Vālāmbhaṭṭi respectively.

Commentary of Viśvarūp.

Subodhinī and Vālāmbhaṭṭi.

Aparārka, King of Kaṅkan, wrote a commentary on the Yājña Valkya Saṃhitā called Aparārka after his name. The author lived in the middle of the twelfth century A. D. It is followed in Orissa and Kāśmīr. Besides, there is another commentary, 'Dīpakalikā' on it written by Śūlapāṇi.

Aparārka.

3. *Viṣṇu Saṃhitā*—It was derived perhaps from the Kāthaka Śakhā of the Yajurveda. Mention is made here of the Mleccha Kings and many modern holy places. It was commented on by Nanda Pandit under the name of Vaijayantī.

Viṣṇu Saṃhitā and its commentary

4. *Nārada Smṛti.*—This has some 12000

Nārada Saṃhitā.

ślokas in it and is chiefly founded on the code of Manu. Of the metrical law books this is the only one that does not overstep its boundary. The date of the book is probably 500 A. D.

Parāśara Saṃhitā.

5. *Parāśara Smṛti.*—This contains some 565 ślokas, divided into 12 books. This refers clearly to the practice of widow-marriage. This was written by Parāsara probably in the 1200 A. D. The dictum (कलौ पराशरः स्मृतः) shows that it is suitable to the present age.

DHARMA NIBANDHAS

Caturvarga-Cintāmaṇi and Dharma-ratna.

From 1000 A. D. onward a number of legal compendia termed Dharma Nibandhas were produced in India. Of these Hemādri's *Caturvarga Cintāmaṇi* (1300 A. D.) and Jīmūtavāhana's *Dharmaratna* (1500 A. D.) are important. The former is a repository of interesting quotations from the Smṛtis and the purāṇas, while, the latter contains the famous treatise entitled *Dāyabhāga* or the law of inheritance.

(a) *Dharma Śastras and Nibandhas followed in Bengal.*

Jīmūtabāhan is said to be the founder of the Smārta views in

Bengal. His Dāyabhāga is a famous Smṛti Nibandha. As regards the distribution of wealth (Dāyabhāga) there is a difference of opinion between this and Mitākṣarā. Śrikar wrote Dāya Nirṇaya on the same subject. Jīmūtabāhan was born at Pārigrām in the district of Burdwan, situated on the bank of the river Ajay. He flourished towards the close of the eleventh century.

Dāyabhāga and Dāya-nirṇaya.

Dāyabhāga of Jīmūtabāhan was commented by several persons. Of these Curāmaṇi of Śrīnāthācārya, Subodhinī of Śrīkṛṣṇa Tarkālaṅkār and two other commentaries written by Acyuta Cakravortī and Maheśwar Pandit are important.

Raghunandan's Astābiṃśati Tattva is a very famous work on the Smṛti Śāstras. He has invariably followed Jīmūtabāhan and added things which were not dealt with by Jīmūtabāhan and filled up the gaps left by his predecessors. Kaśīrām Vācaspati has written a commentary on his Dāya tattva.

Astāviṃśati Tattva.

(b) *Dharma Śāstras etc followed in the Deccan.*

The commentary 'Mitākṣarā' is, followed in the Deccan also. Besides, Smṛti Candrikā of Devānanda Bhaṭṭa written in the 13th century and the Sarasvatī Vilās of Pratāp

Smṛti Candrikā and Sarasvatī vilās.

Rudradev occupy a prominent place there. Towards the close of the 13th century A. D. Hemādri wrote Caturvarga Cintāmaṇi, a grand work on Smṛti. In the 14th century Mādhavācārya wrote two other books on this subject called Dāyavibhāg and Parāsar mādhavıya. Besides Varadarāj wrote Vyāvahār Nirṇaya in the 16th century. A.D.

(c) *Dharma Śāstras etc. followed in the Western India.*

Vyābahāra Mayūkha of Nīlkaṇṭha written in the 16th century A. D. occupies a promi nent position in Western India and Bombay Presidency. Of the other books followed there, the Nirṇaya Sindhu of Kamalākar Bhaṭṭa and Vıramitrodaya of Mitra Misra are very important.

Nirṇayasindhu, Vīramitrodaya.

(d) *Dharma Śāstras etc. followed in Mithila.*

Vibāda Ratnākar and Vibāda candra are two important works written by Candeśvar Thakur in the 14th century A. D. Madan Pārıjāt of Vıreśvar Bhṭṭa written about a century before Vibād Ratnākar is highly honoured there. Vibād Cintāmaṇi of Vācaspati Miśra, (he should not be confounded with Vacaspati Miśra, the famous philosopher and the great commentator of many

Vivāda ratnākar and Vivādcandra.

Philosophical systems) are held in high esteem in Mithilā.

(*e*) *Dattak Nibandhas.*

Dattak Candrikā of Raghumaṇi and Dattak Mīmāṃsā of Nanda Pandit are the two important works on this subject.

Dattak candra etc.

HISTORY

The Rājataraṅginī, a choronicle of the Kings of Kāśmīra, is the only book known of the nature of modern history. This was written in 1148 A. D. by Kalhaṇa, a poet of Kāśmīra. It contains about 8000 Ślokas. The early part contains legends only. The poet has given names of many historians in his book, but their works are not now available. Nīlmat Purāṇa which is older than Rājataraṅginī has descriptions of many royal dynasties.

Rājataraṅginī and Nīlmat Purāṇa.

MATHEMATICS & ASTRONOMY

The earliest works on Astronomy are the four treatises called Siddhāntas. Of these only Sūryasiddhānta is now extant. The doctrines of such works were reduced to practical form by Āryabhaṭṭa, born 476 A.D. He maintained the rotation of the earth round its axis and explained the cause of eclipses of the sun and the moon.

Sūryasiddhānta.

Varāha-mihira (505 A. D.) composed four works, three astrological and one astronomical,—the Bṛhat Saṃhitā, the Bṛhat and the Laghujātakas and the Pañcasiddhāntika. The last one is a practical treatise on astronomy based on the Siddhāntas.

Bṛhatjyātak etc.

Brahmagupta, a distinguished astronomer, born 598 A. D., wrote a Karaṇa and also his Brahmasphutasiddhānta.

Brahmasphutasiddhānta.

The last eminent writer on the subject is Bhāskarācārya, born 1114 A.D. He wrote Siddhānta Śiromaṇi.

Siddhānta Śiromaṇi

Śrīdharācārya composed Gaṇitasāra in the 10th century A.D. He has dealt with the principles of Algebra here.

Gaṇit Sār.

In 932 A. D. Muñjala wrote Laghumānasa and in 11th century A. D. Bhojarāja wrote Rājamārtaṇḍa. About that time Padmanābha composed a book on Algebra.

Laghumānas and Rāja mārtaṇḍa.

Jyotirvidābharṇam—It is attributed to Kālidās, but most probably it was written by some at a later period.

Besides these we get the following books on astronomy and astrology :—

1. *Siddhānta Sundar*—by Mānarāja in 1503 A. D.

2. *Makarnda*—by Makaranda in 1478 A. D.

3. *Graha Lāghava*—by Gaṇeśa in 1520 A. D.

4. *Siddhānta Rahasya*—by Rāghavānanda in 1591 A. D.

MEDICINES.

Caraka.—Of the extant works on medicine, the *Caraka* is the oldest. The views of Sāṃkhya taken by the sage Caraka is distinct from and older than that preached by Iśvarkṛṣṇa. At the time of Caraka there were six medical treatises composed by Agniveśa, Vela, Parāśara, Jātukarṇa, Hārīta and Kṣīrapāṇi. Caraka is the revised edition of Agnievśa Tantra. It is not certainly known when Caraka flourished. He might precede the Buddhistic era. Prof. Levy says that the Chinese edition of Tripiṭaka has clearly stated that Caraka lived at the time of the Buddhist king Kaṇiṣka whose time has now been ascertained as 125 A. D. Of the commentaries of Caraka those of Jejjata, Cakrapāṇi, Haricandra and Śivadās are important. Jalpakalpataru of Gangādhar is full of philosophical discussions.

Carka—its commentaries.

Suśruta—Caraka was followed by Suśruta. The Mahābhārat has described Suśruta as the son of Viśvāmitra. He was disciple of Dhanvantari. The Vārttika

Suśruta and Nāgārjuna.

Sūtra of Kātyāyana mentions the name of Suśruta. Bauddha Tāntrik Nāgārjuna revised the treatise of Bṛddha Suśruta and added the last part to it. The Buddhist work 'Mahāvagga' mentions his name. He must have flourished before 5th century B. C. It was commented by Cakrapāṇi, Dalvaṇa, Gayadās, Bhāskara and others. (See p. 188.)

Nāgārjuna.

Nāgārjuna—He was a Buddhist monk. He acquired a name in the use of quick silver. He is said to have started the treatise on rejuvenation. His Rasaratnākar has been published. Herbs were mainly used during the time of Caraka and Suśruta. Use of metal was very rare. During the time of Nāgārjuna metals came to be used largely. Black sulphire of mercury was invented by him. He lived in the 1st century A. D,

Aṣṭāṅga Hṛdaya.

Vāgbhata—He was at first a Brāhmaṇa and then adopted Buddhism. His Aṣṭāngahṛdaya is a famous work on medicine. His first work is 'Aṣṭāngasaṃgraha'. The Aṣṭāngahṛdaya contains the essence of Caraka and Suśruta. It has been commented by Aruṇadatta and Hemādri. The author of Rasaratna Samuccaya is not identical with Vāgbhata, the author of Aṣṭāangahṛdaya. Vāgbhata lived perhaps in the 2nd. century A. D. The treatises of Vela and

Hārīta were extant during the time of Vāgbhata.

Mādhavakara.—Nidāna Saṃgraha of Mādhavakar is a famous work. He has quoted often Caraka, Suśruta and Vāgbhata. It was translated into Arabic in the 8th century A. D. It has been commented by Vijaya-Rakṣit up to क्षुद्ररोग। It has also been commented by Śrīkaṇṭha. He flourished perhaps towards the close of the 6th century A. D. Nidāna Saṃgraha.

Vṛnda.—His work is known as "Siddha Yoga". He wrote also a vṛtti on it. Vyākhyā Kusumāñjali is a comment on it by Śrīkaṇṭha. He lived in the 9th century A. D. Siddhayoga.

Cakrapāṇi Datta.—He is the author of famous Cakradatta. He has mainly adopted the views of Tantra and Tāntric medicines. In his work he has followed Caraka and Suśruta. His work has been commented by Śivadāsa His Cakra Saṃgraha imitates the Siddhayoga of Vṛnda very closely. He lived in the 11th century A. D. Cakradatta.

LATER TĀNTRIC WORKS ON MEDICINE

1. *Rasaratna Samuccaya*—It was written by Śomadeva in the 13th century A. D. It combines the science of rejuvenation and treatment.

2. *Rasa Ratnākara*—It was written by Nityanāth who lived in the 14th century A.D.

3. *Rasa Hṛdaya*—It was written by Govinda Bhāgavata in the 11th century A. D.

4. *Rasendra Sāra Saṃgraha*—It was written by Gopal Bhaṭṭa.

5. *Rasendra Cūḍāmaṅi*—It was written by Somadeva. The author of this book is not identical with the author of Rasaratna Samuccaya.

6. *Bhāba Prakāśa*—by Bhāba Miśra Dās was written in the 16th century A. D.

7. *Cikitsā Śārasaṃgraha*—It was composed by Vanga Sena. He has given herein the cause and treatment of diseases.

8. *Śarṅgadhar*—He has a treatise on medicine, besides his Sārṅgadhar Paddhati, a collection of poems.

TREATISES ON THE QUALITY OF HERBS

1. *Dhanvatarīya Nighantu*—Compiled by Dhanvantari, the king of Kāśī is the oldest work of its kind.

2. *Madanavinode Nighantu*—It was Composed by king Madnapāla or by his courtier.

3. *Rāja Nignantu*—It was composed by Naraharı in Mārāṭhi language.

4. *Dravyaguṇa Saṃgraha*—It was composed by Cakrapāṇidatta.

MUSIC.

It has been said heretofore that Gandharva Veda is the source of music. This science was propagated by Iśvara, Bharata, Hanumān and Kallināth. Someśvara in his Rāgavirodha has given the opinion of all these four persons. He has given prominence to the view of Hanumān whose work was divided into seven chapters.

Source of Music—its propagation.

According to Bharat and Hanumān there are six rāgas, *viz*, Bhairava, Kauśika, Hindola, Dipaka, Śrīrāga and Megha.

Rāgas.

Dancing is of two sorts—tāṇḍava and lāsya.

Of the works on music the following are important :—

1. *Saṅgīta Makaranda*
2. *Saṅgīta Sudarśana*—by Sudarśena.
3. *Saṅgīta Ratnākar*—by Kallināth.
4. *Saṅgīta Dāmodara*—by Śubhaṅkara.
5. *Saṅgīta Nārāyaṇa*—by Puroṣottama.
6. *Saṅgīta Nirṇaya*—by Vīranārāyaṇa.
7. *Saṅgīta Darpaṇa*—by Dāmodara.
8. *Saṅgīta Pārijata.*
9. *Rāgavibodha*—by Somanātha.

Some works on music.

Hindu music from various authors.—By Rājā Śaurīndra Mohan Tagore, edited in Calcutta, 1875, deserves mention in this connection.

ŚILPA ŚĀSTRA.

Division of Śilpa.

This science was highly developed before the time of Buddha. Reference to temple etc., are found in the Rāmayāṇa which was composed long before the birth of Buddha. This may chiefly be divided into three sections—(1) Architecture, (2) Sculpture and (3) Painting.

1. Architecture.

Works on architecture.

Vāstu Vidyā—It was edited by Gaṇapati Śāstrī in 1913. Viśvakarmā is said to be the god of the architects. Besides, he edited Mayamata in 1919, Manuṣyālaya Candrikā in 1917 and Śilparatna in 1922. Mayamata has 34 chapters. This describes city planning, palace-building and construction of images etc. Manuṣyālaya Candrikā is divided into seven chapters and deals with house-building. Śilpa ratna is divided into two parts. The first describes in 46 chapters architecture and the second in 35 chapters sculpture. He has edited also Samarāṅgan Sūtradhar in 1928. This book has description of constructing machinery etc.

Yuktikalpataru—It has been published by Pandit I'śvara candra Śāstrī in 1917. The book contains 23 chapters and deals with house-building.

Bṛhat Saṃhitā—of Barāha Mihir also describes house-building (53rd. chapter) and gives the characteristics of palace (56th chap). Viśvakarmā Prakāśa is a book on architecture. It has been published from Bombay in 1913. Besides, 252—257 chapters of the Matsya Purāṇa, 46—47 chapters of the Garuḍa Purāṅa, 104—106 chapters of Agni Purāṇa etc. have discourses on this subject.

2. Sculpture.

58th chapter of the Bṛhat Saṃhitā and 4th chapter of Śukra Nīti have discussions on various images of gods. The Viṣṇu Dharmottara in its 3rd section gives the characteristics of images. The Matsya Purāṇa (259 ch.) and Agni Purāṇa (49 ch) deal with special characteristics of images. Besides there are Pratimā Lakṣaṇa, of Ātreya, Mayavāstu of Kāśyapa on the subject.

Works on Sculpture.

3. Painting.

Citra Lakṣaṇa translated into Tebetan language, Viṣṇudhar Matottara and the last chapter of Śilparatna deal with painting.

METRES

Metres are of two kinds—Vedic and Classical. The Ṛgveda Prātisākhya,

Works on metres.

the Śāṅkhāyana Śrauta sūtra, the Nidāna Sūtra of the Sāmaveda, the Anukramaṇī of Kātyāyana and Chandah Sūtra of Piṅgala deal with Vadic metres. The last mentioned work deals with classical metres as well.

The classical metres are dealt with by Chandomañjarī of Gangādāsa, Bṛtta Ratnākar of Kedāra Bhaṭṭa, Bāṇībhūṣaṇa of Dāmodara Miśra, and Śrutabodha of Kālidāsa etc.

VAIṢṆAVA LITERATURE

A few Vaiṣṇava works.

Bṛhat Bhāgavatāmṛta of Sanātana Bhāgavata Sandarbha (including six other Sandarbhas) of Jīva Gosvamī, Bhakti Rasāmṛta Sindhu and Laghu Bhāgavatāmṛta of Rūpa Goswāmī, and Govinda Lītāmṛta of Kṛṣṇadas Kavirāja are the philosophical works of Caitanya Sampradāya.

Smṛti.

Of the Smṛti works of this school, the Hari Bhakti Vilāsa of Gopāla Bhaṭṭa is famous.

Rhetoric.

Ujjvala Nīlmaṇi of Rūpa Gosvāmī, a treatise on rhetoric, deserves mention in this connection. His Nāṭaka Candrikā like Daśa Rūpaka explains dramatical figures clearly and lucidly. Kavi Karṇapura's Alankārakaustubha is also a good work in this section of the Vaiṣṇava literature.

Of the dramatical works Rūpa Gosvāmī's *Vidagdha Mādhava, Lalita Madhava* and *Banakeli Kaumudī*; Kavi Karna Pura's *Caitanya Candrodaya* and Rāmānanda's *Jagannāth Vallava* are important. Dramas.

Jīva Gosvāmī's *Gopāl Campu* and Kavi Karṇa pura's *Bṛndāvana Campū* are two elaborate works. Campū.

Of the lyrical works Rūpa Gosvāmī's *Uddhava Sandeśa* and *Haṃsa Dūta* and Kṛṣṇānanda Sārvabhaum's *Padāṅka Dūta* are important. They have been written in imitation of Kālidasa's *Megh Dūta*. Raghunātha's *Dāna Candṛikā* and *Muktā Carita* also are noteworthy. Lyrics.

Vaiṣṇava literature lacks in Kavya. *Caitanya Caritāmṛta* of Kavi Karṇapura only can be mentioned in this connection. It describes in 22 Cantos the life-sketch of Caitanya. Kāvya.

Of the artificial poems the names of *Ramkṛṣṇa Viloma Kāvya* and *Śuka-Rambhā saṃvāda* deserve mention. Besides these there is a number of lyrical poetry in the shape of adoration (स्तव or स्तुति). Artificial poems.

RHETORICS

Rhetorical treatises trace their origin to the vedic works. Ṛgveda, the oldest work of the Indo-Aryans abounds

A short notice of Rhetorics.

in figures, specially simile and metaphor. The Nirukta of Yāska has specific instances of these two figures*, collated from the Ṛgveda. Pāṇini's aphorisms regarding उपमान, उपमेय and सामान्यवचन show that these things were known to people perfectly at that time. Agnipurāṇ gives a fuller account of rhetoric and grammar.

Bharata.

Sage Bharata is said to be the father of treatises in relation to figures etc. and drama. In his Nāṭya Śāstra he has mentioned the name of Druhiṇa and has given a short account of his views. In it we find the principles of rhetoric also in their germanic state. Bhaṭṭa Lallata, Śankuka and Bhaṭṭanāyaka have commented upon Nāṭya Śāstra in the light of Mimānsā, Nyāya and Sāṃkhya philosophy respectively. Avinava Gupta has written a comment on it, named *Abhinava Bharati* in the 10th century A. D.

Commentators of Nāṭya Śāstra.

The rhetoricians of the latter age may he divided into three groups—the old, the middle and the modern. Daṇḍi, Bhāmaha, Rudruṭa, Bhaṭṭotbhaṭa and Vāmana fall under the first group. In the opinion of these rhetoricians अलङ्कार is the back-bone of

*तद् यूपः तद्वर्चः तद्वत् तथेत्युपमा २।२१। अथातः उपमा। यदेतत् तत्सादृश्यमिति गार्ग्यः। २।२२

kāvya. Some of them speak highly of the style also. Ānandavardhana, Abhinava Gupta, Mahimbhaṭṭa and others occupy the middle position. These lay stress on ध्वनि and try to establish व्यञ्जनावृत्ति। Of the modern rhetoricians the names of Mammaṭa Bhaṭṭa, Jagannātha, Viśvanātha Kavirāj and others are noteworthy. Many books have been written on the subject we give below the account of some of them very briefly.

Rhetorians—their divisions.

1. *Daṇḍī*—Kāvyādarśa of Daṇḍi is an important rhetorical work. In his work he has discussed and refuted the opinion of some old rhetoricians. He is perhaps older than Bhāmaha and lived about 605 A. D. He has quoted Kālidāsa and Bhāsa*. The book is divided into three sections called *Paricchedas* The first defines Kāvyas, their divisions and scope along with style and guṇas. The second describes figures and their divisions. The third deals with play upon words and metrical fault etc. Besides Kāvyādarśa he wrote also Daśakumārcarit and Chandoviciti. He does not take figure as part and parcel of Kāvya.

Kāvyādarśa—its time.

2. Bhāmaha Vṛtti has been commented upon by Udbhaṭa Bhaṭṭa who lived in the court of King Jayāpiḍa of Kāśmira (779—

* लक्ष्म लक्ष्मीं तनोतीति ;"खिद्यतीव तमोऽङ्गानि etc."

Bhāmaha Vṛtti—its commentaries.

813 A. D.). He quotes Kāśikā that was written in the earlier part of the 7th century A. D. So he may be placed in the 8th century. Like Viśvanāth he too does not acknowledge रस as the soul of Kāvya.

Kāvyālaṅkār

3. *Rudraṭa*—His Kāvyālaṅkāra was written about 9th century A. D. The book is divided into 16 chapters and describes figures principally and comments on language secondarily. Rudraṭa takes अलङ्कार as part and parcel of Kāvya. He too like Bhāmaha does not think रस as the soul of Kāvya.

Kāvya Mīmānsā.

4. *Rājaśekhara.*—He flourished in the earlier part of the 10th century A. D. His Kāvya Mīmānsā describes chiefly शास्त्रसंग्रह, शास्त्रनिर्देश, पदवाक्यविवेक, अर्थानुशासन, कविचर्या and राजचर्या। Vābhaṭ and Vāgbhaṭ also flourished about this time and wrote respectively Vābhaṭālaṅkār and Kāvyānuśāsana.

Kāvyālaṅkār Sūtra Vṛtti

5. *Vāmana.*—He lived perhaps towards the close of the 9th century A. D. He composed Kāvyālaṅkār Sūtra with his own comment on it. Kalhan makes him a contemporary of Jayāpīḍa of Kāsmīra. According to him style is the soul of Kāvya*. In this work he has dealt also with anomalous grammatical points very clearly.

* रीतिरात्मा काव्यस्य ।२।६।

6. *Dhvanikār*—According to Prof. Sobhāni Sahṛdaya is the name of the author of the book. The book contains 129 Kārikās. The vṛtti of those Kārikās is known as Dhvanvāloka. It is not yet certain if the comment was written by the author himself. Abhinava Gupta who has commented upon Dhvanyāloka thinks the authors of the Kārikā and their vṛttis to be different persons. The author flourished in the earlier part of the 9th century A. D. According to him Dhvani is the soul of Kāvya * and स्फोट is at the root of this dhvani. Dhvani—its commentary.

7. *Anandavardhan*—He is taken by some as the author of Dhvanyāloka. He lived during the reign of Avantivarmā of Kāśmīra. So his time may be assigned as 855—883 A. D. Dhvanyaloka

8. *Abhinavaguptācārya*—His work is Dhvanyāloka Locana, comment on Dhvanyaloka. It was written in 1013 *A. D.* Dhvanyāloka Locana.

9. *Kuntala*—Vakrokijıvita is the work of the author. It was written in the 11th. century A. D. along with his own commentary. The book is divided into four chapters called उन्मेष. According to him वक्रोक्ति plays an important part in the Kāvya† Vakrokti Jīvita.

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* काव्यस्यात्मा ध्वनिः।

† वक्रोक्तिः काव्यजीवितम् ।

10 *Bhojarāja*—He ruled between 996—1051 A. D. He was a learned man and a great patron of learing. His *Sarasvati Kaṇṭhābharan* is a famous work on rheteric. It is divided into five chapters. According to him style is included in शब्दालङ्कार। He wrote several other books and commented on Patañjali's '*Yogaśastra.*'

Sarasvati Kaṇṭhābharaṇa,

11. *Mammaṭa Bhaṭṭa*—Of the modern rhetoricians he occupies a preeminently high place. His *Kāvyaprakāśa* is an auothoritative work on rhetoric. He flourished perhaps towards the close of the 17th century A. D. Mammaṭa wrote up to परिकरालङ्कार, the work was completed by अल्लटसूरि*। The book is divided into 10 chapters called Ullāsas. The author does not speak anything regarding drama. The popularity of the book is proved by its numerous commentaries. Of these *Saṅketa* of Mānikya Candra, *Dīpikā* of Jayanta, *Bālacittānurañjinī* of Sarasvatītīrtha, *Kāvyaprakaś Darpaṇ* of Viśvanāth and *Udyota* of Nageśabhaṭṭa are important. According to the author अलङ्कार is not a characteristic of Kāvya, but it only enhances its beauty. व्यञ्जना is the soul of Kāvya.

Kāvyaprakāśa its commentaries.

* "ज्ञातः श्रीमल्लटाचार्यवर्यैः परिकरादिधिः
प्रबन्धः पूरितः श्रेयो विधायाल्लट सूरिणा।"

12. *Joydeva*—He wrote *Candrāloka* in in the 13th. century A. D, The book contains 350 verses divided into 10 chapters called Mayūkhas.

13, *Viśvanāth Kaviraja*—As a rhetorician he is next to Mammaṭa. His *Sāhitya Darpaṇ* deals with both श्रव्य and दृश्य kāvyas. According to Prof, Macdonell he is a Bengali, but some think him to be an inhabitant of Orissa. He flourished in the middle of the 14th century A. D. Rāmcaraṇ Tarkavāgisa's Sāhitya Darpaṇ Vivṛti is a good commentary. Sāhitya Darpaṇa.

14. *Rūpa Gosvāmī—Ujjāla* Nīlmani is the work of the author. The subject matter of the book is indicated by its name. It describes the love sentiment of Rādhā and Kriṣṇa. The author discusses the variety of नायक, and some subtle matters also in it. He lived about the 15th, century A. D. Ujjvala Nīlmaṇi.

15. *Appayya Dīkṣit*—His works on rhetoric are *Citramīmānsā*, *Vṛttivārtik* and *Kuvalayānanda*. These have been written in a very clear and lucid way, The author lived between 1554—1626 A. D. Citra Mīmānṣā.

16. *Jagannāth*—He wrote *Rasagaṅgādhar* between 1641—1650 A. D. It is an authoratative work on rhetorics. The author could not finish the book. It was commented on by Nāgeṣa. Rasagaṅgādhar.

17, *Viśvesvara Suri*—His *Alaṅkār Kaustubha* is indeed the middle gem of rhetorical works. It is full of grave discussions and pithy matters.

TREATISES ON DRAMATURGY

Nāṭya Śāstra of Bharat is the oldest work on dramaturgy. The book served as an authority in ancient India as regards the technique in literature and drama. In course of time the book fell into the womb of oblivion. Then the art was revived by Kohala, Śāṇḍilya and others. The Bhāratīya Nāṭya Śastra is composed of 36 chapters or Adhyāyas. The following is a rough outline of the arrangement of chapters-

Nāṭya Śāstra.

1 Fabulous origin of the thertre (Ch. 36)

2. Construction of the edifice and the room (Ch. 2)

3. Ceremonies of construction (Ch. 3)

4. Religious preliminaries accompanied by music, dances and songs. (Ch. 4—5)

5. Choriographic art, play, dance, etc. (Ch. 9, 10. 14, 26, 27)

6. Poetics and rhetoric (Ch. 6, 7, 17, 24, 25, 27,)

Subject matter arranged in order of chapters.

7. Grammar, language, dialects, metric, recitation, declamation (Ch. 15, 16, 18, 19, 32)

9. Decoration, costume, play, scenery (ch. 14, 23).

10. Theory of music (ch. 28. 33).

11. Roles, characters, educations of actors (ch. 24, 25, 26, 35).

The book has been justly characterised by M. Fitz Edward Hall as an "Institute of mimicries".

The Bhāratıya Nāṭya Śāstra, one may say, is a vast science in verse and in prose under the form of a dialogue not very animated, as in like compositions, between Bharat and numerous ascetics gathered round him. The principal metre used is *anuṣṭup*, other metres are also used casually. The prose appears frequently, specially for definitions and grammatical explanations which do not lend themselves easily to versification. The work is generally described as "Śrı Bhāratıya Nāṭya Śāstra". Nature of thework.

Of the commentaries of the work "Bhuvanābhyudaya" of Śankuka, "Abhinava Bhāratı" of Abhinava Gupta and a commentary by Bhaṭṭanāyak are important. Commentaries.

Of the other works on the subject "Daśarūpaka" of Dhanañjaya (974—995), 'Pratāpa ruddıya' of Vidyānāth (1275—1323) 'Ekāvali' of Vidyādhara (1280—1314) and Sāhitya Darpaṇa (ch. VI) of Viśvanāth (1360 - 1370) deserve mention. We should not omit Samudra Misra's 'Nāṭya Pradıpa' in this connection which was composed in 1613 A. D. A few works on dramaturgy.

GRAMMAR

Grammatical points have been clearly discussed in the Brāhmaṇs and in some Upaniṣads as well. This shows that grammar, one of the Vedāṅgas was existent at that time. It is admitted that Yāska preceded Pāṇini. Besides, we find the mention of some 64 grammarians in the system of Pāṇini's Aṣṭādhyāyı. A short notice of grammatical literature.

Of these the names of Bharadvāj, Kāśyap, Śākalya, Śāktāyan, Gārgya, Gālava, Cakra-Varmā, Senak, Sphoṭāyan etc. are important. Names of a few grammarians.

Personal history of Pāṇini.

We do not know anything regarding the personal history of Pāṇini. Patañjali in his Mahābhāṣya calls him 'Dākṣī Putra. Vyāḍi is said to be his nephew and his forefathers are said to have lived at Śālātur situated on the north western frontier province of India. From Pañcatantra we get that he was killed by a lion. It is said that he was a disciple of Varṣa and taught grammar to Kautsa. His work is indeed an admirable one. The arrangement is not only methodical but scientific also. It is divided into 8 chapters, each consisting of 4 Pādas.

Kātyāyan—He is otherwise known as Vararuci. He wrote not only Vārttik sūtras but the Prātisākhya of the Vāja Sani Saṃhitā also.

Vṛtti of Kātyāyan

He has written Vṛtti on 1245 aphorisms of Pāṇini and has composed about five thousand Vārtik Sūtras. In course of time these Vārttik Sūtras have been incorporated into the body of Pāṇini's system to remove its defects and incompleteness.

Mahābhāṣya.

Patañjali—He is the famous author of Mahābhāṣya. According to old Pandits he composed Yoga Sūtra and published the revised edition of Carak. He is otherwise known as Gonardīya and Gaṇikāputra. Gaṇika was perhaps the name of his mother and Gonarda the place where he lived. But Vātsāyana takes these to be two different persons. He thinks them to be different from Patañjali and supposes that they preceded Patañjali. Patañjali in his Bhāṣya has discussed the Vṛtti and Vārttika Sūtras of Kātyāna.

Somewhere he has defended them and at other places refuted them also. The language of the Bhāṣya is very simple. But in many

places it is not easily understood as many grave matters have been discussed.

In the middle of the 7th century A. D. Bhartṛhari wrote Mahābhaṣya Dīpikā and Vākya Padīya. Kaiyat in the 11th century A. D. wrote Mahābhāṣya Pradīp which was commented again by Iśvarānanda under the title of Bhāṣya Pradīp Vibaraṇ. In the beginning of the 18th century A. D. Nāgeś Bhaṭṭa wrote his Mahavāsya Pradīpodyota. Commentaries on Mahābhāṣya.

Besides Puruṣottam Dev wrote Bhāṣya Vṛtti in the 12th century A. D.

KĀŚIKĀ

In the middle of the 7th century A. D. Vāman and Jayāditya two famous Buddhist grammarians composed a very easy commentary on the system Astādhyayī under the name of Kāsikā Vṛtti. It is not certain which portion of the work was written by Vāman and which by Jayāditya. Author of the work—their time.

Some scholars think that the first five chapters of the book was composed by Vāman and the rest by Jayāditya.

Towards the close of the 7th century A. D. or in the beginning of the 8th Jinendra Buddhi wrote Kāsikā Vibaraṇ Pañjikā or Nyāsa upon Kāsikā Vṛtti. This Jinendra Buddhi is not identical with the author of Jainendra grammar. Haradatta Miśra wrote another commentary on Kāśikā known as Padamañjarī in the 11th century A. D. Notes on Kāśikā.

Bhāṣā Vṛtti—Puruṣottam Deb wrote this on Loukik aphorisms of Pāṇini alone. He has quoted many famous Kāvyas by way of illustrations. This has been commented by Sṛṣṭidhar under the title of Bhāṣa Bhāṣāvṛtti.

Vṛttyartha Vibṛti in the beginining of the 12th century A. D. Śaraṇa Dev wrote Durghaṭa Vṛtti in 1173 A. D. to explain the difficult aphorisms of Pāṇini This Śaraṇa Dev lived in the court of Lakṣmaṇa Dev.

Rūpamālā—In the fourteenth century Vimal Sarasvatī arranged the aphorisms of Aṣṭādhyāyī in accordance with different subjects treated in the grammar of Pāṇini. He may be said to be the father of such kind of work. Mādhavācāryya took only the roots and wrote famous Madhavıya-dhātu-vṛtti." It was followed by Rām candra's Prakṛyā Kaumudı written in the 15 century A. D. Viṭhṭhalācārya wrote a commentary on it known as Prasād and Jayanta wrote another commentary on it known as Tattva-candra.

Rupamālā.

Siddhānta Kaumudī—Of the Prakriya Granthas Siddhānta Kaumudi occupies the most prominent position. It was written by Bhaṭṭoji Dıkṣit in the earlier part of the 17th century A D. He wrote a commentary on it called 'Bālamanoramā' for the easy understanding of the boys and Praudha Manoramā also in a learned manner. He began to write Śabda Kaustubha' in imitation of Kāśikā Vrtti but could not unfortunately finish it. Hari Dıkśit wrote Sabdaratnamonoramā, a comment on the Praudha monoramā. Jnanendra Bhikṣu has written Tattva Vodhini on the classical portion of Siddhānta Kaumudı.

Siddhānta Kaumudī.

Nāgeś Bhaṭṭa or Nāgoji Bhaṭṭa has written two commentaries on Siddhānta Kaumudı known as 'Śabdendu Śekhar' and Vṛhad Śabdendu Śekhar' in the beginning of the 18th century A. D. Besides, he has written Mahābhāṣya Pradıpodyota on Kaiyata's Maha-

Commentaries.

bhāṣya Pradīp and Paribhāṣendu Śekhar, a treatise on Paribhāṣā.

Varada Rāj Dīkṣit, a disciple of Bhaṭṭoji Dikṣit, has composed a treatise on grammar called Laghu Siddhānta Kaumudī having abridged the Siddhānta Kaumudi of his preceptor. Besides he has written two other books of the same nature known as Madhya Siddhānta Kaumudī and Sāra Sidhanta Kaumudī. Laghu Siddhānta Kaumudī.

Pāṇinīya Dhātu Paṭh.

Kṣīra svāmī—a Kāsmirian has written Gaṇavṛtti and a commentary on Dhātupāṭh. He flourished perhaps in the 11th century A. D. *Kṣīra Svāmī*'s Gaṇa Vṛtti is not now available. In 1140 A. D. Vardhamān has written Gaṇaratna Mahodadhi in verses. It is an authoritative work on roots. This Vardhamān should not be confused with Vardhamān, son of Gaṇgeśopādhyāya. Gaṇa vṛtti.

Uṇādi

It is said that uṇādi Sūtras were written by Śakaṭāyana. But according to Daurga Sinha these were written by Vararuci. In the middle of the 12th century A. D. Ujjaval Daṭṭa wrote uṇādi vṛtti. Uṇādi Sūtra.

Non-Pāṇinian School.

Kātantra or *Kalāp.** – It is also called Kaumāra grammar. It is said that being asked by king Sātabāhan Sarva Varmā composed it for easy understanding of a novice. It is divided into four sections *viz Sandhi, Nāma, Ākhyā,ta* and *Kṛt.* The chapter on Kṛt was taken perhaps from the grammar Kalāpa.

* शङ्करस्य मुखादेवाक्यं श्रुत्वा चैव षडाननः लिलेख शिखिनः पृष्ठे कलाप इति कथ्यते ।

of Śākaṭāyana. The chapter on Taddhit also seems to be a later addition.

Commentaries.

Daurga Sinha wrote a commentary on it under the title of Kātantra Vṛtti This is the oldest commentary on the work. Daurga singha flourished perhaps in the 8th century A. D. Vardhamān wrote an exposition of this Vṛtti known as Kātantra Vistara. Tri-Locan Dāsa's Kātantra Pañjikā is a good comment on Kātantra Vṛtti. This Pañjikā has been commented by Jina Prabhā Sūri, Kuśal and Rāmcandra, Kaviraj, Gopinath and Kulcandra. Besides these there is a commentary on it called Dhuṇḍika.

Pariśiṣṭa.

This grammar is mainly read in Bengal and in Kāśmīr.

Śrīpati wrote Kātantra Pariśiṣta which has been commented by Gopināth, Rāmcandra, Śivarām and Puṇḍarikākṣa. Uttara Pariśiṣta was added to Kātantra Parisiṣta by Trilocan Dāsa.

Cāndra.

There is a great difference between the Kātantra Sūtra Pāṭh of Bengal and that of Kāsmīr.

Candra grammar—It was written by Candra with his own Vṛtti. The author was a Buddhist. This grammar was discovered from Nepal by M. M. Hara Prasad Śāstrī and from Tebetan language by Mr. Bruno Libick. The author flourished in the 5th century A. D. The book was commented by Dharma Dās.

Jianendra grammar—It is said that this grammar was written by Mahāvīr. The name of the book owes its origin to the fact that Indra in his childhood asked Jina the subject matter of grammar. In many man-

uscripts Devānanda is found to be the author of the book. This is supported by Hemcandra and Vopadev also. This grammar is older than Cāndra grammar. There are two recencions of the book, the one contains three thousand Sūtras with commentary, Abhaya dandi Vṛtti and the other contains three thousand seven hundred sūtras with the commentary Śabdarnava candrikā by Somadeva Suhrit. The author flourished in the fifth century A. D.

Abhinava Śākaṭayana grammar—This has been quoted by Hemcandra, Gaṇaratna Mahodadhi, Mādhavīya Dhātu Vṛtti, Bhopadev and others. This book is divided into four chapters each of which contains four *Pādas*. He flourished perhaps in the earlier part of 9th century A. D. Śākaṭāyan

Sārasvat grammar—The author of the book is Anubhuti Svarṇpācāryya. He flourished perhaps in the 13th century A. D. The book with seven hundred aphorisms has explained all the important subjects related to classical Sanskrit. Of the commentaries on the work the commentary by Amrita Bhāratı, the Siddhānta Candrikā of Rāmāśram, the Prasād of Vāsudev Bhaṭṭa, and the Sāra Pra-dīpikā of Jagannāth are important. Sārasvat.

Supadma—It was written by Padma nābha Datta. The author has followed Astādhyāyī in many respects. He flourished perhaps towards the close of the 13th century. The book has seven chapters *viz, Saṃjña, Sandhi, Karak, A'khyat, Kṛt, Uṇādi* and *Taddhit*. The Vṛtti of this grammar and a commentary Supadma Pañjikā by name were written by the author himself. Besides, it has been Supadma.

commented by Kāsīśvar, Sridhar Chakrabarty, Rāmcandra others.

Saṅkṣipt Sāra.

Saṃkṣipta Sāra—It was written by Kramadiśvar. He followed the opinion Mahābhāṣya Dīpikā and has given illustrations mostly from the Bhaṭṭi Kāvya. He has given in brief the opinion of Pāṇini. The book is divided into eight chapters. The first seven deal with classical Sanskrit, while the last with Prākṛt language. Jumur Nandī in his commentary, the Rasa-Vatī on the grammar, has made good the defects found in the orignal. In importance the commentry of Goyī candra comes next to Rasavatī. The commentary of Goyi chandra has been explained by Keśav dev, Vaṃśi dev, Hari Rām and others.

Mugdha bodha.

Muagdha Bodha—The author of the book is Vopadev Gosvāmi. Besides, Mugdhabodh he has written Kavikalpa Druma and its commentary 'Kāmdhenu'. It is read widely now at Navadvīp and middle Bengal. Rāmtarka Vāgīs is the famous commentator of Mugdhabodh. It was commented besides by Devi Das, Kāśiśvar, Rāmānanda and others.

Prayoga-Ratnamālā.

PrayogaRatnamālā—It was written by Puruṣottam. He is distinct from Puruṣottam, the author of Bhāṣā Vṛtti.

We have several other minor grammars of which Harināmāmṛta of Rūpa Gosvāmī, Prabodh Candrikā of Vijjala Bhūpati, Govinda nāmāmṛta of Govindanāth., Kārikāvalī of Dhaṭṭacaryya Cakrabarty, Bhoja Vyākaraṇ by Vinava Sundar are important.

APPENDIX A.

ON THE INTERPRETATION OF THE VEDAS

On the question of interpreting the Vedas, the ancient sacred books of the Hindus, which differ greatly from classical literatures in point of language, style and matter, our learned European scholar Theodor Goldstücker shows great respect to the oldest commentators like Sāyaṇa, Yāska, Mahīdhara and others. He holds that it is from the chronological position in which the works stand to one another that we may feel justified in appealing to the oldest commentators for right interpretation. For, the greater the distance between a Veda and the grammarian who appended to it his notes, the more we shall have plausible ground for looking forward, in preference to him, to that grammarian who stood nearer to the fountain head. Thus according to this view, even Pāṇini would cease to be our ultimate refuge if we find Yāska opposed to him and Gārgya, Śākala, Śākaṭāyana or the other predecessors of Pāṇini would deserve more serious consideration than himself, if we are able to see that they maintain a sense of a Vaidik word which is differently rendered by him.

These remarks apply, of course, to the Saṃhitās which Preceded pāṇini. But as to the literature which is posterior to him Kātyāyana becomes necessarily our first exegetic authority and after him comes Patañjali.

Let us now see what other European scholars have got to say on this question. Among others we find the most prominent name of Professor Roth who professes to be a teacher and authority on the subject. Professor Roth in

his preface to the great Sanskrit Dictionary published by the Russian Imperial Academy says in the following words :—"We do not believe, as H. H. Wilson does, that Sāyaṇa better understood the expressions of the Veda than any European exegete, and that we have nothing to do but repeat what he says; on the contrary, we believe that a conscientious European exegete may understand the Veda much more correctly and better than Sāyaṇa. We do not consider it our immediate purpose to obtain that understanding of the Veda which was current in India some centuries ago, but we search for the meaning which the poets themselves gave to their songs and phrases. We consequently hold that the writings of Sāyaṇa and of the other commentators must not be an authority to the exegete, but merely one of the means of which he has to avail himself in the accomplishment of his task which certainly is difficult, and not to be effected at a first attempt, nor by a single individual. We have therefore endeavoured to take the road which is prescribed by philology to elicit the sense of the texts by putting to gether all the passages which are kindred either in regard to their words or their sense; a road which is slow and tedious, and which indeed has not been trodden before, either by the commentators or the translators. Our double lot has therefore been that of exegetes as well as lexicographers. The purely etymological proceeding, as it must be followed up by those who endeavour to guess the sense of words, without having before them the ten or twenty other passages in which the same word recurs, can not possibly lead to a correct result."

If we analyse the ideas and principles presented in the passage quoted above, we get the following :—

(1) Sāyaṇa gives us only that sense of the Veda which was current in India some centuries ago.

(2) Professor Roth is far more able than Sāyaṇa and other commentators to give us the correct sense of the Veda.

(3) He can put together some ten or twenty passages referring to the same word, whereas Sāyaṇa and other commentators could not do this, but had to guess out its sense.

(4) He is confining himself to the purely etymological process which is above that of these commentators.

(5) His object is not to understand the sense of the Veda which was current in India a few centuries back, but to know the meaning which the authors of the hymns themselves gave to their songs and phrases.

(6) Professor Roth is a conscientious European exegete.

Adducing these views of Professor Roth, Goldstücker deigns to criticise every point. He begins his criticism thus one by one :—

(1) As regards the first point of attack against Sāyaṇa that he and the other commentators give us only that sense of the Veda which was current in India some centuries back, he meets his opponent, saying that Roth's is a bolder statement that should not proceed from the lips of a scholar. Sāyaṇa incessantly refers to Yāska. All his explanations show that he stands on the ground of the oldest legends and traditions; yet Professor Roth ventures to tell the public at large authoritatively and without a particle of evidence that these legends and his version of the Rgveda are but some centuries old.

(2) On the 2nd point he presumes that he is more competent than Sāyaṇa in the intepretation of the Veda. But Goldstücker is of opinion that when Roth says so, he

seems to declare that he has been familiar with all that Sāyaṇa knew. When an author tells us that he is able to do that which another author cannot do we are entitled to infer that he is at any rate thoroughly acquainted with all that this author has written. But the fact is that notwithstanding his stay in Paris, in London and in Oxford for the collection of the Vaidik commentaries of Sāyaṇa for his lexicographical purposes, when he began his Dictionary he was only acquainted with the commentary of Sāyaṇa as far as the first Aṣṭaka and when he wrote these lines he might perhaps have known its continuation up to a portion of the third Aṣṭaka; and yet he ventures to speak of the whole commentary of Sāyaṇa and to say that he can do what Sāyaṇa was unable to perform.

(3) On the third point Goldstücker finds Professor Roth insane. The statement that Sāyaṇa cannot put together some ten or twenty passages in corroboration of the sense of a word like Professor Roth is more than puerile. Mādhava Sāyaṇa, one of the profoundest scholars of India, the exegete of all the three Vedas, of the most important Brāhmaṇs and a Kalpa work, the renowned Mīmāṃsist, the great grammarian who wrote the learned commentary on the Sanskrit radicals, who shows at every step that he has Pāṇini and Kātyāyana at his fingers' ends, who on account of his gigantic learning and his deep sense of religion lives in the legends of India as an incarnation of Śiva,—such a great Mādhava had not, in the opinion of Professor Roth, the proficiency of combining in his mind or otherwise those ten or twenty passages of his own Veda, which Professor Roth has the powerful advantage of bringing together by means of his little memoranda.

(4) On the fourth point Prof. Roth accuses Sāyaṇa of

giving us the meanings of Vaidik words on a purely etymological basis. There is, in the opinion of Goldstücker, too much of boldess in such an assertion. Goldstücker declares that he knows of no work which has come before the public with such unmeasured pretensions of scholarship and critical ingenuity. His Dictionary has given many meanings without the slightest regard to the grammatical proprieties of the word. But an etymological proceeding (which Prof. Roth presumes to know) without a thorough knowledge of grammar is altogether a cypher.

(5) On the fifth point Prof. Roth has got to say that he must not have understood the Veda such as it was current in India a few centuries back, but to know the meaning which the poets themselves gave to their songs and phrases. This is no doubt a very important point. If Sāyaṇa gives us the sense of the Veda such as it was handed down to him from generation to generation from time immemorial and not a few centuries ago. How are we to know the revelations of the sages without having any regard to the learned commentators who are qualified to interpret them? Goldstücker makes here fun of Prof. Roth saying that the latter has received a revelation at Tübingen like the former Ṛṣis which has neither reached the bank of the Thames nor those of the Ganges. Who will not hail his revelation which dispenses with grammar and all that sort of thing, and who will not believe in it? Goldstücker then seriously declares that in those cases no critic has anything to do with the sense which the poets themselves gave to their songs and phrases, but he has simply to deal with that sense which religion or superstition imparted to the verses in order to adapt them to the imaginary effects of the sacrifice.

(6) On the 6th point Prof. Roth says that a conscientious European exegete may understand much more correctly and

and thoroughly the sense of the Veda than Sāyaṇa. Goldstücker criticises the view in the following way: In scientific treatment Dr. Bohtlingk stands in the fore front, but he himself is incapable of understanding even the easy rules of Pāṇini, much less those of Kātyāyana. The errors in the department of the Dictionary which chiefly consist in the abolition of the radicals and nominal bases taught by Pāṇini and subsequent grammarians are of a peculiar kind and simply cancel all the categories of grammatical forms and those of the greatest importance and comprehensiveness. But a Sanskrit Dictionary has no such aim. The immediate object is the actual language which it has to deal with. It must be taken as it is; its function is not to correct the real historical language, but to record its facts; and in doing so to collect the materials which are to be used by the specialists as well as by the comparative philologer. So far as its direct purpose is concerned this is all it has to do. Any observations it may choose to attach to the real historical facts may of course be given; but it shows another want of judgment, to say nothing else when it presumes to alter the very forms of the language itself.

Alfred Ludwig was the first man to admit that the indigenous expounders are not to be followed blindly, but he at the same time believes that these expounders at least partly drew upon an uninterrupted tradition and therefore deserve to be respected. He refers to the Nirukta, Sāyaṇa and Mahīdhara and tries to judge them by their own merits.

Ludwig was followed by Pischel and Geldner. They combine the two methods of Prof. Roth and Ludwig. They have shown conclusively that howsoever fanciful, irrational and inconsistent the explanations of Sāyaṇa are as a rule,

no one can any longer ignore them as Roth and Grassman have done, and yet call himself a Vedic scholar. We may meet with much of chaff, but a kern might be hidden beneath is worth the perusal.

Of the oriental scholars some join with Goldstücker in saying that only the Indian exegetes, Sāyaṇa and his predecessors are able to interpret the Vedas aright, while others following Pischel and Geldner say that the Indian scholiasts with their traditional knowledge are eligible to interpret them being dependent upon the European scholars for their philological knowledge. The latter in our opinion is the right method which should be adopted to interpret the Vedas.

APPENDIX B.

RELIGIOUS SECTS.

There are five great religious sects to one or other of which every Hindu but a professed dissenter belongs. These are the Vaiṣṇava, the Śākta, the Śāiva, the Saura and the the Gāṇapatya. Of these the first three are now popular and are found respectively, in the North-West, in and about Benares and in Bengal. These religious sects recognize the authority of the Vedas, Dharma Śāstras, Purāṇas and Tantras All practices which are not derived from those sources are thought by them to be irregular and profane. Some of the sects have undoubtedly originated out of opposition to the Brahmanical order: These sects choose their teachers and disciples, from any class what-so-ever and they have no regard for the distinction of castes.

Every sect comprises two classes of individuals—*clerical* and *lay*. The bulk of the votaries are generally of the latter order. The teachers are chosen from the ascetic or the cœnobitic. The rallying points they have are styled the Maṭhas, Âsthānas or Âkhrās scattered over the whole counrty. These have huts for the Mahānta and his pupils ; a temple sacred to their Iṣṭideva ; the Samādhi of the founder of the sect or some eminent teacher ; and Dharmaśāla for those who come to visit the Maṭhas.

There are some twenty Saṃpradāyas of the Vaiṣṇavas. Of these the Rāmānujas, Rāmānandīs the Kabīra panthīs and Khākīs are the chief.

I. Srīsampradāyas or the Rāmānujas.

This sect was founded by the Vaiṣṇava reformer Rāmānuja, a native of Peramber in Southern India, about the middle of the twelfth century. He spent his early life at Kāñchī and then resided at Śrīraṅga where he composed his principal works. Then he visited various parts of India and promulgated his peculiar doctrines.

Most of the Vaiṣnavas follow his doctrine which asserts that Viṣṇu is Brahma ; that he existed before the creation and is the cause and creator of all. In opposion to the Vedānta doctrines they regard God as endowed with qualities and with two-fold forms—Paramātmā or Kāraṇ and the Jīvātmā or Kārya. This doctrine is known as Viśiṣṭādvaita Vāda or the doctrine of unity with attributes. The world came out of Viṣṇu when He wished to multiply Himself. They also hold that the great cause of all is distinct from spiritual essence, whereas, the Vedāntins identify the paramātmā with Jīvātmā.

Viṣṇu is visibly present among men in five modifications—in his Archā (as images etc.) ; in the Vibhāvas (avatāras, such as, fish, tortoise etc.) ; in the Vyūhas (four different forms of Vāsudeva, Balarāma, Pradyumna and Aniruddha) ; in the Sūkṣma froms (comprising six qualities *vijaja*, absence of human passion ; Vimṛtyu—immortality ; Viśoka—exemption from care or pain. *Vijighatsā*, absence of natural wants ; *Satyakāma* and *Satyasaṅkalpa*, the love and practice of truth); and as the antarātmā, the human soul. In order to attain perfection they have to worship in five different ways, viz, *Abhigamanam*, cleansing and purifying the temples etc. ; *Upādānam*, providing flowres and perfumes for religious rites ; *jiyā*, the presentation of offering ; *Svādkyāya*, counting the

rosary and repeating the names of the divinity ; and *Yoga* he effort to be united with the deity.

The temples appropriated to Viṣṇu and his consort and their several forms are decorated with the sālagrāma stones and the Tulsī plants.

The Vaiṣṇavas mark their bodies with the foot prints of Viṣṇu and various fantastical st reaks.

The Rāmanujas are not very numerous in the north of India. They are decidedly hostile to the Śaiva Sect.

2. *Rāmānandīs or Rāmwats.*

The followers of Rāmānānda address their devotion to Rāmacandra, Sītā, Lakṣmaṇa and Hanumān. They are better known in upper Hindusthān than the Rāmānujas. They like the Rāmānujas keep the *Sālagrāma* stone and *Tulsī* plant in their *Maṭhas.*

They are not so strict like the Rāmānujas in respect of eating and bathing, but follow their own inclination, and hence they are termed *Avadhutas* or 'Liberated'.

Rāmānanda admitted disciples of every caste. Caste-distinction is inadmissible according to the tenet of the Rāmānandīs. They say there is no difference between the *Bhagavān* and the *Bhakat.* Śaṅkara and Rāmānuja wrote treatises and the expositions on religious texts in Sanskrit, whilst the followers of Rāmānanda wrote these in provincial dialects.

Of his twelve famous disciples the following four stand preminent. (1) Nābhāji who wrote the *Bhakta Māla,* (2) Suradāsa and (3) Tulsīdāsa who have many religious poems and verses, and (4) Jayadeva who composed the Gīta-govinda.

3. *Kabīra Panthis :*

Kabīra was one of the twelve disciples of Rāmananda.

He assailed boldly the whole system of idolatrous worship, ridiculed the learning of the pandits and attacked the Mullā and the Qurān. Some account of his birth and life is found in the Bhakta Māla. Kabīra in order to avoid persecution said :—

सबसे हि लिये सबसे मिलिये सबका लीजिये नाउ ।
हाँजी हाँजी सबसे कीजिये बसिये अपने गाउ ॥

"According to them life is the gift of God, and must not therefore be violated by his creatures. *Humanity* is consequently a cardinal virtue, and the shedding of blood, whether of man or animal, a heinous crime.

Truth is the other great principle of their Code, as all the ills of the world and ignorance of God are attributable to original falsehood.

Retirement from the world is desirable, because the passions and desires, the hopes and fears, which the social state engenders are all hostile to tranquility and purity of spirit, and prevent that undisturbed meditation on man and God which is necessary to their comprehension,"

4. *Khākīs.*

Kīla was the founder of this sect. This division of the Vaiṣṇavas has come from Rāmānanda. They besmear their bodies with clay and ashes and wear jaṭā or braided hair.

5. *Rudra Sampradāyas or Vallabhācāryīs*

This was founded by Vallava Ācārya. The followers of the sect worship Bāla Gopāla and embrace all ranks of Hindu Society, specially the merchants and bankers of Gujrat and Malwa. Their temples and establishments are scattered all over India.

6. *Dādu Panthīs*

The founder of the sect was a disciple of Kabīra Panthī teachers and was fifth in descent from Rāmānanda. Their worship consists in repeating the names of Rāma (*japa*). They discourage image worship. Dādu flourished about 1600 A. D.

The Dādu Panthīs are of three classes.—*The Viraktas. the Nāgās* and the *Biṣṭara Dhārīn*

7. *Malūk Dāsīs.*

Malūk Dāsa, the founder of the sect, was the immediate disciple of *Kīla Bābā.* The Bhagavadgītā is their chief authority.

THE ŚAIVA SECTS.

The Śaivas worship Śiva and Bhavānī jointly. The following are the principal sects belonging to the Śaiva class.

1. *The Dandīs and Daśanāmīs.*

The Dandīs carry a *daṇḍa* or wand and shave their hair and beard. They wear only a cloth round their loins and subsist upon food obtained from the houses of Brāhmaṇas once a day. They live near but not within a city. They wear *tripuṇḍra* made with the *Vibhūti* on their forehead.

Any Hindu of the first three classes may become *Sannyāsīs and Daṇḍīs.*

Śaṅkara had four principal disciples—Pādmapāda, Hastāmalaka, Sureśvarācārya and Troṭka. Of these the first had two pupils, *Tīrtha* and *Āśrama*; the second, *Vana* and *Araṇya*; the third, *Sarasvatī*, *Purī* and *Bhāratī* and the fourth had *Giri*, *Parvata* and *Sāgara* These ten constitute collectively the appellation of Daśanāmī.

2. *The Yogins.*

The Yogīns are the followers of Gorakhnātha, whose traces are found in Gorakhkṣetra, at Peshawar and in the districts and town of Gorakhpur.

"Gorakh" say the authorities of the sect, is but one of nine eminent teachers, of Nāthas. There were eighty-four perfect *Yogins* or *Siddhas.*

3. *The Jangamas or Lingāyatas.*

The followers of the sect wear the emblem of liṅga on some part of the dress or person. They smear their forehead with *Vibhūti* and carry rosaries made of *rudrākṣa.*

4. *The Paramahaṃsa.*

Vaikuṇṭha Purī, a daṇḍi author, divides sannyāsis into four different classes,—*Kuṭicara, Bahudaka, Haṃsa* and *Paramahaṃsa.* The order is marked with the graduated intensity of self mortification and profound abstraction.

Besides there are, *Aghori, Urdhabāhu, Ākāśamukhī, Nakhī Sannyāsis. Avadūtas* and others.

THE ŚĀKTAS.

Of the worshippers of Śakti, the Dakshiṇas and the Vamīs or Vāmācārīs are famous. The former offers *bali* consisting of grain, milk and sugar and also kids to Devi. The sect however is considered rather heterodox. The latter worships Devī in order to obtain supernatural power in this life. The form of their worship requires five *Makāras.*

मद्यं मांसञ्च मत्स्यञ्च मुद्रा मैथुनमेव च ।
मकारपञ्चकञ्चैव महापातकनाशकम् ॥

THE SAURAS.

The followers of the sect worship only the Sun-god. Their *tilaka* is made with red sandal and they wear crystal necklace.

They take their meal without salt on every Sunday and on each Saṃkrānti.

THE GĀṆAPATYAS.

Gaṇeśa or Gaṇapati is their object of worship.

MISCELLANEOUS SECTS.

The Śikhas or Nānakśāhīs are classed under several distinctions.

1. Udāsins—They live in convents.
2. Ganja Bakṣis.
3. Rāmarayīs,

4. Suthrā Śāhīs—They are chiefly gamblers, drunkards and thieves.

5. Govind Siṃhīs—disciples of Guru Govind Singh, who was tenth in descent from Nānak. The followers are of a worldly and war-like spirit.

6. Nirmalas.

7. Nāgas.

The Jains.

For the doctrines of the sect see "Jaina philosophy" *ante.*

EXERCISE

1. Name and characterise the principal Sanskrit lyrics. 1910 P, 1932H.

2. Is there any evidence for any branches of Indian literature having been influenced by Greek literature? 1910H, 1925H.

3. Trace the origin of Pañcatantra and indicate its relation to Æsop's fables. 1911P.

4. Discuss the the different methods of interpretation which have been applied to the Veda. 1911H. 1914H. 1923H.

5. Give a survey of Indian Ethical Poetry. Quote any specimen you may remember. 1911H, 1918P. 1927P.

6. Give a survey of Indian lyrical poetry with details as to either the Meghadūtā or Gīta govinda. 1912 H, 1919H, 1920P, 1922P, 1925H.

7. Discuss the genetic connection, if any, between the dramatic literature of India and that of Greece 1913P.

8. Discuss the theory of Greek influence on the development of Indian drama. 1910H. 1928H.

9. Discuss the age and authorship of Pañcatantra. 1914P.

10. Name some of Indian works on astronomy and medicine. 1914P.

11. The proneness of Indian mind to reflection found more abundant expression in poetry than the literature of any other nation that can boast—Justify the statement 1914H.

12. Trace the development of Hindu Astronomy. 1915P.

13. Sketch briefly the history of grammatical literature in Sanskrit. 1917P.

14. Give a critical survey of the fairy tales and fables in Sanskrit 1924H 1925H,

15. What are the reasons for supposing that the Pañca trantra is derived from the Buddhistic sources. 1926P.

16. Trace the history of the migration of Indian fable into the world. 1929P.

17. State in brief what you know of the Bṛhatkathā and other later recasts of this work. 1929P.

18. Write a note on the art of writing and the transmission of the Indian literature. 1932P.

19. Mention some three modern anthologies of Sanskrit gnomic poetry with their characteristics. 1936H.

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